JULY

VOGUE

Four-Season
Fashion News

Two-Day Liquid Diet

Special Section:

Wedding Handbook

including décor, clothes, menus, music

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ADVANCE RETAIL TRADE SUPPLEMENT

opposite page 14

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PRISENT PHOTOGRAPH

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Lilli Ann

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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S.V.-PATCÉVITCH Publisher

JULY, 1956

COVER

Opening Vogue's new handbook for brides (see below): beautiful example of the trend toward more romance and fantasy in bridal headdresses. This: roses and orange blossoms in a globe of maline. To order at Bergdorf Goodman. "The Ivory Look" of the bride's complexion— Germaine Monteil coordinated make-up, with "French Rose" Superglow lipstick (their "Nostalgia" perfume is in order, too).



PENN

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Vol. 128, No. 1.
Whole No. 1971

CALIFORNIA

ltd. spectator



SPECTATOR LTD. DESIGNS A BRACE OF GLOBE TROTTERS IN STROOCK'S SPAN-SEASON GOLDENAIRE, AN EXCLUSIVE FABRIC. LEFT: LASSO-BACK COAT IN WILD HONEY, RED, NUDE OR BLACK. RIGHT: FLARE-HEM COAT IN WILD HONEY, VICUNA, NUDE OR BLACK. IN SIZES 8 TO 16. EACH IS ABOUT 125.

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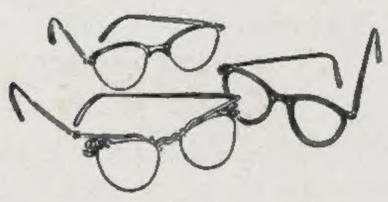


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HAT BY JOHN FREDERICS PHOTOGRAPH BY FONSSAGRIVES

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★ Flower girl dress by Sue Abbot in rayon and nylon by Folker Fabrics . . .
★ Bridesmaid by Gaston Mallet for Murray
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TRADE EDITION

JULY VOGUE

PLAN A FASHION CALENDAR FOR YOUR CUSTOMER . . .

USE VOGUE'S IDEAS AND YOURS TO PRESENT

"FOUR-SEASON FASHION NEWS"

Year-Round Black—for now and now-on *(pages 48-49, 52-53)*

Coming Fashions—long-spanned suits and coats, colour news *(pages 56-59)*

Coming Fur Fashions—at new lengths *(pages 60-61)*

Coming in Shoes—new heels and toes *(pages 90-91)*

FOR YOUR CUSTOMER BEGINNING A NEW LIFE PRESENT

VOGUE'S "WEDDING HANDBOOK"

Throughout your store let this complete, detailed Special Section be a guide to your customer as she plans for her wedding.

Wedding Dresses—fashion ideas for every kind of wedding *(pages 62-79)*

Going-Away Costumes—to travel a long way *(pages 76-79)*

Trousseaux—basic wardrobe for a new fashion-life *(pages 102-105)*

Hope Chests—linens and lingerie *(pages 94-99)*

Silver—patterns and markings *(pages 100-101)*

YEAR-ROUND FASHION AND WEDDING IDEAS FROM YOUR OWN STOCKS can be presented with Vogue's copy ideas and philosophy in your July newspaper advertisements and window displays. Use Vogue's authority to help sell your merchandise.

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VOGUE, JULY, 1956, VOL. 128, NO. 1

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VOGUE SAYS: "Major July news—in black"
VOGUE SAYS: "The how of black now—year-round"
VOGUE SAYS: "Black—for a hundred evenings"
VOGUE SAYS: "Black—in summer situations now"
VOGUE SAYS: "Black—to wear any season in any city"
VOGUE SAYS: "Black—for now and now on"
VOGUE SAYS: "Black dresses—worn from this day forward"
VOGUE SAYS: "Black dresses—exactly smart enough"
VOGUE SAYS: "Black—happy to travel, happy at home"
VOGUE SAYS: "City black—gently cut of airy wool"
VOGUE SAYS: "Black wool—so airy it's right for now"
VOGUE SAYS: "Black wool—for now as well as winter"
VOGUE SAYS: "Summer formula—filmy black"
VOGUE SAYS: "Black—filmy, fashionable"
VOGUE SAYS: "Black—drifting from a disciplined top"
VOGUE SAYS: "Black chiffon—cool delight"
VOGUE SAYS: "Black jersey—pure and simple"
VOGUE SAYS: "Black jersey—news at home"
VOGUE SAYS: "Black silk chiffon—name your season"

Hats and Coiffures

VOGUE SAYS: "Hats arriving—take width for granted"
VOGUE SAYS: "Hats want wide-swept coiffures"
VOGUE SAYS: "Wide coiffures—to put hats into focus"

Four-Season Fashion

VOGUE SAYS: "Simple coat—world-wide, year-round"
VOGUE SAYS: "Simple coat—marked with fashion"
VOGUE SAYS: "Simple coat—newsy way of looking classic"
VOGUE SAYS: "Simple coat—readiness to travel tomorrow"
VOGUE SAYS: "Tweed suit—fashion in advance"
VOGUE SAYS: "Suits—breaking ground in tweeds"
VOGUE SAYS: "Tweed suit—long span of smartness"
VOGUE SAYS: "Tweed coat—cut to guarantee smart old age"
VOGUE SAYS: "Purple tweed—dramatic new blue-arrival"
VOGUE SAYS: "Simple coat—frankly luxurious"
VOGUE SAYS: "Coming colour—blend of red and brown"
VOGUE SAYS: "Deep blues—about to blaze into fashion"
VOGUE SAYS: "Fathom blue—colour-to-watch colour"
VOGUE SAYS: "New late-day length mink—knee length"
VOGUE SAYS: "Three-quarter coat—full portion of fashion"
VOGUE SAYS: "Glossy river otter—city shaped"

1956 Wedding and Trousseau News

VOGUE SAYS: "Wedding dress—lace from neckline to hem"
VOGUE SAYS: "Wedding dress news—ankle-length hem"
VOGUE SAYS: "Essential to a wedding dress—serenity of line"
VOGUE SAYS: "Beautiful way for a bride to look—white taffeta"
VOGUE SAYS: "Following the wedding dress—yards of skirt"
VOGUE SAYS: "Bride's dress—unmistakably a wedding dress"
VOGUE SAYS: "Bride's headdress—a magnificent bow"
VOGUE SAYS: "For the flower girls—white dotted Swiss"
VOGUE SAYS: "Country bride—fresh airy look"
VOGUE SAYS: "Going-away costume—marvellous travel costume"
VOGUE SAYS: "Going-away suit—going a long way in fashion"
VOGUE SAYS: "Going-away suit—practically a capsule trousseau"
VOGUE SAYS: "Trousseau coat—three seasons'-worth of cover"
VOGUE SAYS: "Day dress—wool in unflagging red"
VOGUE SAYS: "Short jacket costume—to widen the wardrobe"
VOGUE SAYS: "Alligator handbag—stand-by for years"
VOGUE SAYS: "Mink bolero—the useful luxury"
VOGUE SAYS: "Six o'clock dress—just bare enough"

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VOGUE SAYS: "Linens in fashion instead of tradition"
VOGUE SAYS: "Linens—white the keynote, colours added"
VOGUE SAYS: "Fringed guest towels—extra-fluffy"
VOGUE SAYS: "Bed linens—flowered, soft"
VOGUE SAYS: "Choose a silver pattern because it pleases"
VOGUE SAYS: "Nightdress and peignoir—traditionally luxurious"
VOGUE SAYS: "Nylon nightdress—fanning into pleats"
VOGUE SAYS: "Trousseau nightdress—serene white column"
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VOGUE SAYS: "Half-slip—just a step wide"
VOGUE SAYS: "Newest luxury—silk-and-nylon satin"
VOGUE SAYS: "White chemise—slenderness of fashion"
VOGUE SAYS: "Brief corseting—bountifully effective"

News in Shoes

VOGUE SAYS: "Coming in shoes—new princesse heels"
VOGUE SAYS: "Princesse heels—elegant little look"
VOGUE SAYS: "Princesse heels—making subtle changes"
VOGUE SAYS: "Next point—new peak at the toe"
VOGUE SAYS: "Shoe-news—most tapered toe yet"
VOGUE SAYS: "Shoe-news—muted glitter"
VOGUE SAYS: "Black—the six o'clock opera pump"
VOGUE SAYS: "Black sandal—evening coverage"

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The bride who told all

Once there was a bride who read a survey. She learned that many brides receive 9-times the number of vases and place mats they can use—but only *half the silverware* they ask for.

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PHOTO BY JACK KNIGHT

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Questions most often asked us about wedding procedure

These replies are based on *Vogue's Book of Etiquette*—which has the answers for almost any other wedding questions that may arise.

1. What are the accepted hours for weddings?

A. In the North and East, four or half-past four o'clock in the afternoon; high noon (twelve, midday) is not as usual, but is more frequently chosen if the wedding takes place in a Roman Catholic church. In the South and Southwest, evening weddings are frequent, with eight o'clock the usual hour.

2. Who pays the various expenses in connection with the wedding?

A. *What the bride's parents pay for:* Wedding invitations and announcements. The decorations in the church. The fees for the sexton and for the organist. The bride's parents can discuss with the clergyman the question of how much to give (and the regular church organist is paid even if another is asked to play).

The bridesmaids' bouquets. Bridesmaids' presents.

The reception: food, flowers, music, everything. There the bride's family stops; from the moment she leaves her parents' house, the groom takes over.

What the groom pays for: The engagement ring. The wedding ring. The marriage license. The bride's bouquet. The best man's and ushers' boutonnières. The ushers' presents, and their gloves and neckties. The bachelor dinner, if there is one. The contribution to the clergyman (see Question 10). The automobile in which the bride and groom leave the reception—if it should be necessary to hire one. All the expenses of the wedding trip. If the bride's father or anyone else gives the groom a sum of money as a wedding present, he can, of course, use a part of it for this purpose if he chooses. But he must be the one who pays.

Ordinarily, ushers and bridesmaids pay for their clothes for the wedding, their transportation to the bride's house and back home again. However, if the bride's family wants to, and can easily afford it, there is no reason why they should not pay for the bridesmaids' dresses and travelling expenses.

3. What is the correct receiving line at the wedding reception?

A. The traditional receiving line consists only of the bridal party, minus the best man and ushers, in this order: half the bridesmaids and the maid of honour at the bride's right, the bride at the groom's right, the groom, and the rest of the bridesmaids. At some very small weddings, when there are no bridesmaids, the bride and groom stand so near the mothers of the bride and groom that they form one continuous line: the mother of the bride, the mother of the groom, the bride, the groom, the maid of honour.

At a traditional wedding reception, the mother of the bride stands at or near the door, with the groom's mother next to her, greeting guests who have come to her house and introducing to the mother of the groom any of the guests who are strangers to her. The two fathers, meanwhile, are circulating around the rooms or standing near their wives—but not in the receiving line.

According to the custom of formal weddings, a butler standing near the door asks each guest his name and announces it clearly, so that the bride's mother and the bride can both hear it. But it is a custom with no basis other than convenience and at small weddings can quite easily be dispensed with.

4. What changes in procedure are necessary if the bride's parents are divorced?

A. If the bride's parents are divorced, her mother usually gives the wedding and reception. (The matter of invitations and announcements in this instance is discussed thoroughly in *Vogue's Book of Etiquette*, pages 199 to 217.) Some changes are also necessary in the procedure of the wedding day. On the day of the wedding, just before the ceremony is to begin, the bride's father customarily escorts her from her mother's house to the church. At the church the usual procedure is followed, with the bride's father giving the bride away. However, instead of going into the first pew at the left with the bride's mother, he sits in the second or third pew during the ceremony. If he has remarried, he sits in the third pew on the left, with his wife. If the relations are friendly, the bride's father and his new wife may come to the wedding reception, although this is not a traditional procedure.

If the bride's mother has remarried, her husband sits with her during the ceremony in the first pew at the left of the aisle. At the wedding reception after the ceremony, he acts as host and takes over the rôle of the father of the bride.

5. What is the chief difference in procedure for a second marriage?

A. If it is a second marriage for the groom, there is absolutely no difference in procedure; a second marriage for the bride is not celebrated as a gala event, although a large reception after the ceremony is not incorrect. But the ceremony itself should be small and quiet, and the bride can not correctly wear white or a wedding veil. (See page 74.)

6. What are the correct presents from the bride to her maids, the groom to his ushers? When are these given to them?

A. The only convention about these presents is that they should be of a permanent nature—they need not be expensive but should indicate the wish on the part of the bride and groom to have their attendants keep their presents as a memento of the great occasion. For the ushers: tie clips, money clips, key rings, small silver or gold pocket lighters or pocket flashlights are among the popular choices. It is customary for the

(Continued on page 29)

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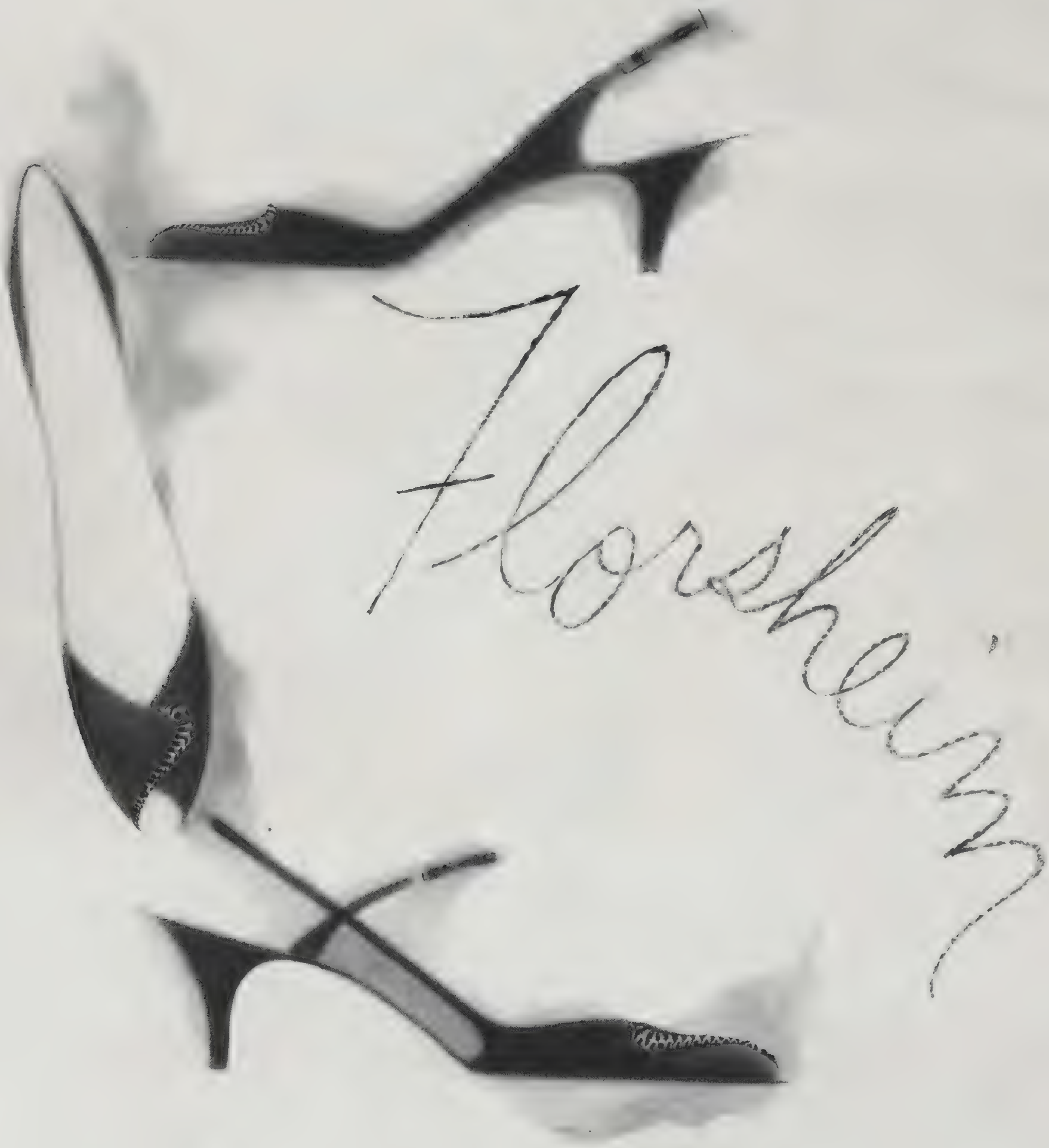
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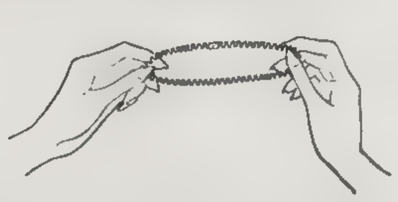
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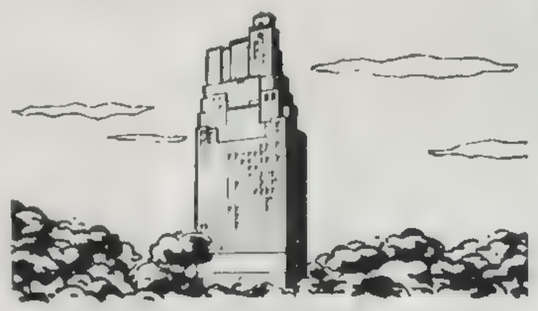
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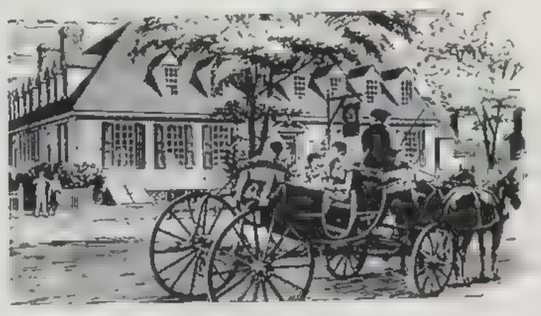
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QUESTIONS

(Continued from page 22)

groom to give these presents at his bachelor dinner (for which he pays). For the bridesmaids, a charm for a bracelet (perhaps to be engraved with the wedding date), earrings, gold safety-pin scarf pins, key rings, are often given. These may be presented to the bridesmaids at a luncheon, tea, or at any time when all bridal attendants are assembled.

7. What about thank-you notes for wedding presents?

A. Three weeks is the minimum of delay in usual circumstances; in unusual circumstances it is courteous to have a secretary (or someone else) write a note saying that the present has been received and that the bride will send her own thanks as soon as she returns from Europe, or wherever she may have gone. In the case of a very large wedding, this sort of notification may correctly be sent on a discreetly printed small card.

8. What about responses to wedding invitations?

A. It is not necessary to reply to an invitation to a large church wedding, but it is never excusable to fail to reply to an invitation to a reception, or to a house wedding. These answers should be sent immediately; to wait until a day or so before the wedding is a breach of manners and shows lack of consideration of the bride's family.

9. Is there any other correct form of invitation besides an engraved one?

A. It is correct to send a written invitation to a small wedding; it might even be made by telephone, or by telegram, if the wedding is *very* small. Engraved announcements are desirable for a small wedding, of course, if possible; if not, the hand-written notes should be worded informally, as any friendly note would be. Printed announcements or invitations are incorrect and should never be used under any circumstances. The invitation to a wedding should always be sent in the name of the bride's family or her friends or even herself—never by anyone connected with the groom's family, unless the unusual circumstances are well-known to the community and easily explicable.

10. What is the clergyman's fee?

A. This should never be discussed with him but should be decided on the basis, roughly, of the formality or simplicity of the wedding and of the financial means of the bridegroom. For an elaborate, very large church wedding with a big reception, $500 is not an unusual fee; for a smaller wedding, or for a large wedding at home, this might range downward to $100. For the simplest of weddings with only the family present, the fee might be $10, $20, or $50, depending on the groom's circumstances. Usually the best man gives the fee to the clergyman in advance of the wedding —always in a sealed envelope. Many clergymen prefer to have their fees mailed to them and it is always nice to include a short note thanking the clergyman for his services.

VOGUE'S FASHIONS FOR BRIDES

The following is a list of stores throughout the country and in Canada where many of the fashions shown on pages 62-79 may be found.

Abilene, Texas.....Ernest Grissom's
Amarillo, Texas.....White & Kirk
Anderson, Ind.....Towne Shoppe
Ann Arbor, Mich.....Goodyear's
Asbury Park, N. J.....Steinbach
Asheville, N. C.....Jean West Shop
Atlanta, Ga.....J. P. Allen
Augusta, Ga.....Cullum's
Austin, Texas.....Goodfriends
Baton Rouge, La.....Dalton's
Beckley, W. Va.....Rahall's
Birmingham, Ala.....Kessler's
Bloomington, Ill.....Paul Anderson
Bridgeport, Conn.....D. M. Read
Brooklyn, N. Y.....Abraham & Straus
Buffalo, N. Y.....Berger's
Casper, Wyo.....Kassis Dept. Store
Cincinnati, Ohio.....H. & S. Pogue
Clarksburg, W. Va.....Broidas
Cleveland, Ohio.....The Higbee Company
Columbus, Ga.....Kirven's
Columbus, Ohio.....F. & R. Lazarus
Dallas, Texas.....Neiman-Marcus
Danville, Ill.....Deutsch-Uptown
Davenport, Iowa.....Isabelle Ramey
Decatur, Ill.....Semmel's
Des Moines, Iowa.....Younkers
Detroit, Mich.....J. L. Hudson
Dublin, Ga.....Stephens
Dubuque, Iowa.....Roshek Bros.
Duluth, Minn.....Oreck's
Durham, N. C.....Ellis Stone
Eugene, Ore.....Russell's
Evanston, Ill.....Bramson
Evansville, Ind.....De Jong's
Fairmont, W. Va.....Jones
Fort Lauderdale, Fla.....Burdine's
Fort Worth, Texas.....The Fair
Fredericksburg, Va.....Carley's
Glens Falls, N. Y.....Merkel & Gelman
Grand Rapids, Mich.....Wurzburg
Hanover, N. H.....Town & Country Shop
Harrisburg, Pa.....Mary Sachs
Harrisonburg, Va.....Joseph Ney's
Houston, Texas.....Neiman-Marcus
Hutchinson, Kans.....Wiley's
Indianapolis, Ind.....Wm. H. Block
Jackson, Miss.....Kennington
Jacksonville, Fla.....Cohen Brothers
Kansas City, Mo.....Harzfeld's
Knoxville, Tenn.....Miller's
Lancaster, Pa.....Mary Sachs
Lansing, Mich.....Style Shop
Laredo, Texas.....Hachar's
Lincoln, Neb.....Miller & Paine
Little Rock, Ark.....M. M. Cohn
Los Angeles, Calif.....The Broadway
Memphis, Tenn.....John Gerber
Meriden, Conn.....Styletex
Miami, Fla.....Burdine's
Miami Beach, Fla.....Burdine's
Middletown, Conn.....Wrubel's
Milwaukee, Wis.....T. A. Chapman
Mitchell, S. D.....Baron Bros.
Modesto, Calif.....The Brown House
Morgantown, W. Va.....Jones
Muncie, Ind.....Ball Stores
New Haven, Conn.....Edward Malley
New Orleans, La.....D. H. Holmes
Norfolk, Va.....Rice's
Oak Park, Ill.....Bramson
Oakland, Calif.....Joseph Magnin
Omaha, Neb.....J. L. Brandeis
Painesville, Ohio.....Jeannette Julyan
Parkersburg, W. Va.....J. S. Broida
Paterson, N. J.....Meyer Brothers
Philadelphia, Pa.....John Wanamaker
Phoenix, Ariz.....Goldwaters
Pittsburgh, Pa.....Joseph Horne
Pontiac, Mich.....Arthur's
Portland, Ore.....Meier & Frank
Portsmouth, Va.....The Famous
Providence, R. I.....Gladding's
Pueblo, Colo.....Day-Jones
Richmond, Ind.....Richmond Palais Royal
Roanoke, Va.....Smartwear-Irving Saks
Sacramento, Calif.....Joseph Magnin
Salt Lake City, Utah.....Makoff
San Antonio, Texas.....Frost Bros.
San Francisco, Calif.....Joseph Magnin
Savannah, Ga.....Leopold Adler
Seattle, Wash.....Frederick & Nelson
Shreveport, La.....The Fashion
Sioux City, Iowa.....Younker-Davidson
South Bend, Ind.....Frances Shop
South Orange, N. J.....Gemini
Springfield, Ill.....John Bressmer
Springfield, Mo.....Heer's
St. Louis, Mo.....Famous-Barr
Stockton, Calif.....The Brown House
Summit, N. J.....Lillian O'Grady
Syracuse, N. Y.....Flah & Co.
Tallahassee, Fla.....Steyerman's
Troy, N. Y.....Lord & Tann
Tulsa, Okla.....Seidenbach's
Tyler, Texas.....Mayer & Schmidt
Utica, N. Y.....Camalder
Waco, Texas.....Bauer-McCann
Washington, D. C.....Woodward & Lothrop
Waukegan, Ill.....Hein's
Westfield, N. J.....Lillian O'Grady
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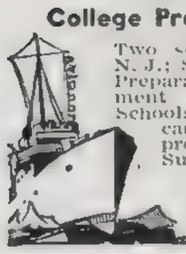
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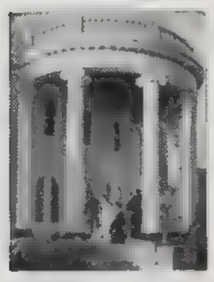
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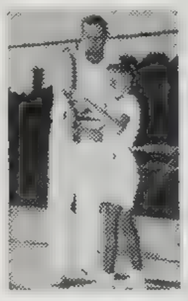
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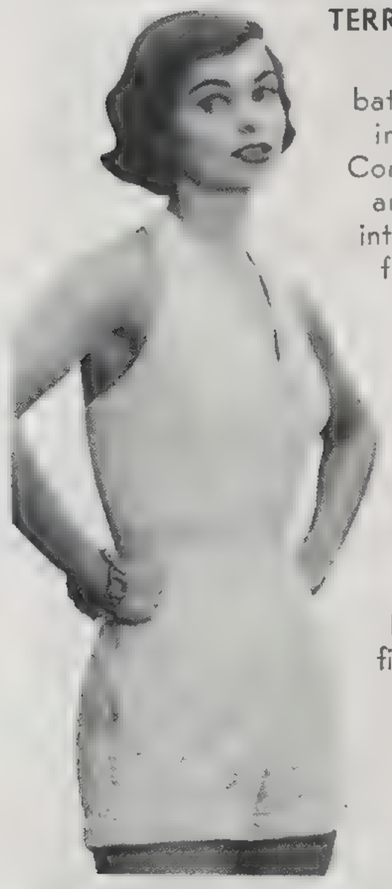


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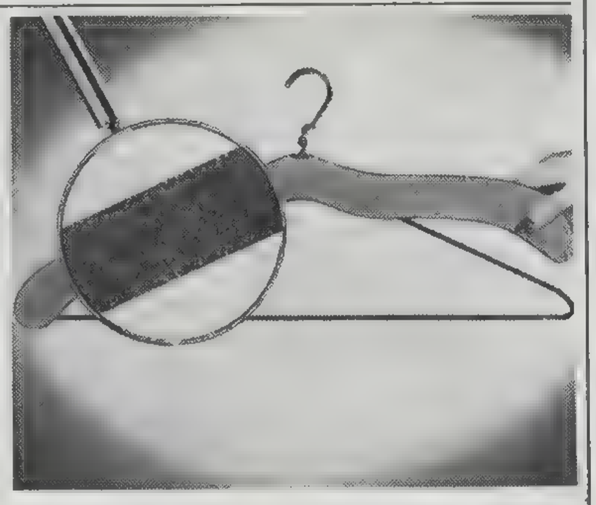
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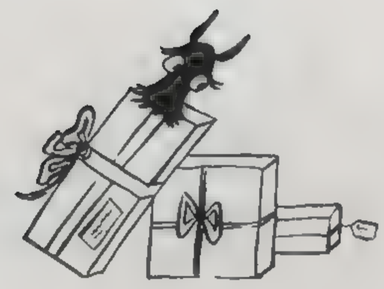


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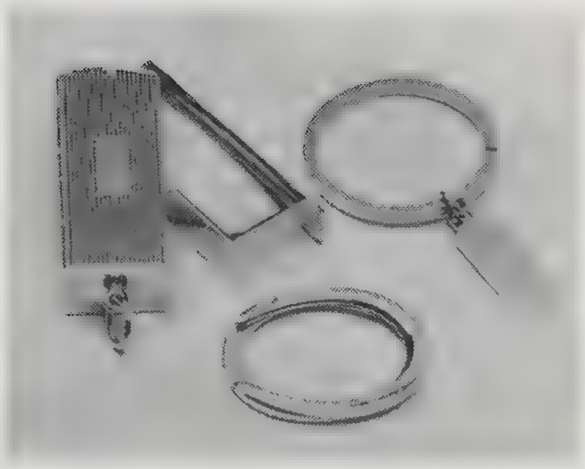


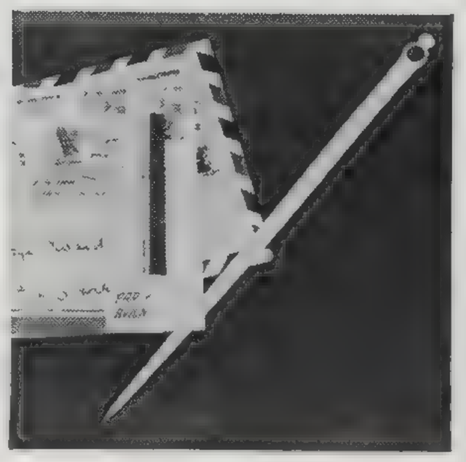
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Left: Perfect present, perfect coffee—and this pot produces delicious *espresso* by electricity, and by the classic Italian method that makes overcooking impossible. Shown here, the 5-cup, 550-watt size: $24.95. Also available: 8-cup size, $29.95. Please indicate voltage when ordering. Good Buys Associates, 25 Broadway, New York 4.

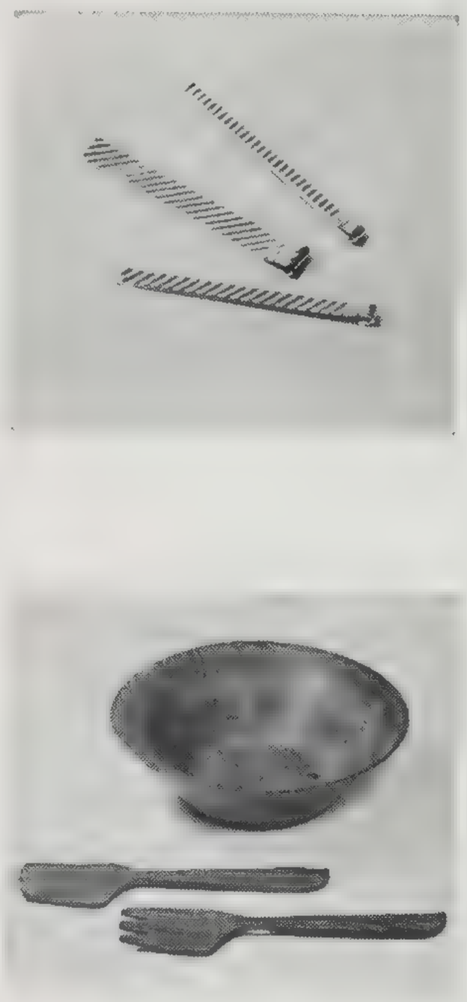
. . . .wedding

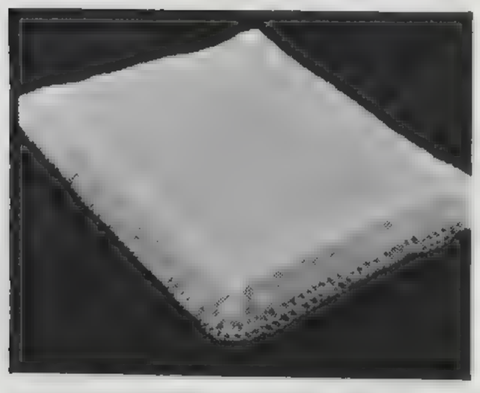
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Above: Choice of ushers' presents, two 14-karat gold key rings. There's a round ring with a small identification tag for engraved initials or the memorable date; $23 inc. tax. Or, a horseshoe-shaped key ring for luck as well as fond remembrance; $20 inc. tax. Also shown, a useful accessory to any key ring: a gold-encased magnifying glass for the races, the theatre. (Space here for monogramming, too.) $69 inc. tax. Cartier, 52nd St. and Fifth Ave.
Right: Silver present that doesn't cost a mint—this flat sterling silver letter opener after a Paul Revere skewer. About 9" long. $7.50. Robert Ensko, 682 Lexington Ave.
Right, centre: Bride's present for her maids—solid gold barrettes with a good firm bobby-pin grip. The narrow barrettes, $10 each; the wide size, $16.50. All, plus tax. Tiffany, 727 Fifth Avenue.
Lower right: Bowl with plenty of salad room (13½" in diameter; 5" deep). It's of laminated black walnut with a dull gunstock finish; $22. Serving pieces to match, $3 the pair. Georg Jensen, 667 Fifth Avenue.
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Left: Beautiful contribution to the bride's hope chest, a washable, Dacron-filled comforter in white or pastel nylon; either way, the nylon organdie border is white. Sizes: 72" by 90", $32; 80" by 90", $40; 108" by 90", $65. Grande Maison de Blanc, 745 Fifth Ave., New York 22.

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Use Hormonex Beauty Serum to help restore that youthful look to your fading hormone-hungry complexion. Hormonex Beauty Serum is many times more effective than other hormone preparations because it is a *serum*. It penetrates deep-down to activate the underlying cells that replenish and maintain the skin dewy-fresh — day in, day out. Helps make wrinkles and crinkly age lines smooth out and disappear; favors a fast return to the glowing look of vibrant youth. Hormonex Beauty Serum "moisturizes" the skin too—keeps it soft, supple, *alive* with its special base of lanolized sesame oil, akin to nature's own skin oils.

Don't keep your skin starved for the vital female hormones it needs and craves. Get Hormonex Beauty Serum — without delay. Gently rub 7 or 8 drops into the tell-tale areas around the eyes — mouth — throat — at night. Feel the skin literally strain to absorb its rich benefits. And you will love yourself in the morning — even before your make-up is on.

Send no money—30 day trial test.

Send name and address. On arrival pay $3.50 plus 35¢ and C.O.D. postage. Use 30 days, then if not satisfied return for your money back. If you send $3.85 (tax incl.) with order we ship prepaid. Order from:

Mitchum Co., Dept. V76, Paris, Tenn.

HORMONEX BEAUTY SERUM

Thin Hair now—HORMONEX SERUM



FOR HAIR & SCALP

Restores Liveliness, Body to Thin, Mistreated Hair — at Once!



So effective—you use Hormonex Serum drop by drop! Supplies directly to the scalp natural female hormones required by woman's body to stay young, attractive. Hormonex Serum stimulates tiny blood vessels in scalp, brings more blood to scalp, "feeds" hair roots! Helps thin, dyed, bleached hair look fuller, heavier, livelier from very first! Helps hair hold wave better; stay in place with less fixing. Gives wonderful highlights without greasiness. Drop directly into scalp. See remarkable change! See thin, lifeless hair—brittle, damaged hair—look younger, healthier, heavier again or money back. In handy dropper bottle, 2 months supply.

Send No Money—7 Day Trial Test

Send name and address. Pay only $3.50 on arrival plus C.O.D. postage and tax on guarantee you must be satisfied with first results or return remaining HORMONEX SERUM for Hair & Scalp for money back. Or save money. Send $3.85 which includes tax and we pay postage. Same guarantee.

MITCHUM COMPANY, DEPT. VH-3, PARIS, TENN.

THESE HORRID AGE SPOTS*



FADE THEM OUT

*Weathered brown spots on the surface of your hands and face tell the world you're getting old—perhaps before you really are. Fade them away with new ESOTERICA, that medicated cream that breaks up masses of pigment on the skin, makes hands look white and young again. Equally effective on the face, neck and arms. Not a cover-up. *Acts in the skin—not on it.* Fragrant, greaseless base for softening, lubricating skin as it clears up those blemishes.

SEND NO MONEY—7 DAY TRIAL TEST

Send name and address. Pay only $2.00 on arrival plus C.O.D. postage and tax on guarantee you must be satisfied with first results or return remaining ESOTERICA for money back. Or save money. Send $2.20 which includes tax and we pay postage. Same guarantee.

MITCHUM COMPANY, Dept. 308-J, PARIS, TENN.

(Canada $3) 320 Jones Ave., Toronto 6, Ont.



MAKES TEETH WHITE

Are you smile shy? New luster and beauty in 3 minutes?

Are your teeth discolored, dull, unattractive? Then try this marvelous new "dental-cosmetic" for the thrill of your life! You apply **KOPAL** on your teeth, just like the enamel on your nails. Takes only 3 minutes—and presto! Instantly, your teeth are coated with a sparkling white finish that appears so pearl-like and natural—just like a movie-star smile! No wonder beauty editors, thousands of smart women and theatrical people praise **KOPAL** for covering up stains, blemishes, even gold fillings—almost like magic! **KOPAL** is a dentist's formula, completely safe and harmless for natural as well as false teeth. **Guaranteed** radiant results or money back! Economical in use—amazing value. Send only **$3.00** for 3 to 4 months' supply. We pay postage. Or you pay postage and charges if **C.O.D.**

FROSTIE WINTERS

270 Park Ave., Dept. 1107, New York, N. Y.

Visit Miss Hilbrun for a beautiful figure



MISS HILBRUN, Creator of Corsetry and Beachwear. In her collection you will find Built-in Bra separates for after 5 or Beach wear, strapless bras, bra slips, corsets, custom and ready-made girdles. She sculptures pads and bras for figure problems . . . surgical and flat-tops. Consult her, too, for maternity girdles and bras. EVERY FIGURE FITTED INDIVIDUALLY.

(Write for free Folder V)

HILBRUN, CORSETIERE

14 W. 58th St. PL 3-6922 N. Y. 19, N. Y.

Facing the Plaza Hotel



SHOP



Above: Beautiful beekeeper? Beautiful woman in the process of seeing to it that her make-up and coiffure aren't entangled in her pretty summer dress—via a zip-on hood of flesh-coloured nylon marquisette. $2.95 ppd. To order from: Cosmeticap, Chrysler Bldg., New York 17, N. Y.



Left: Special woman's edition, a Ronson shaver with *two* sides—one marked for gentle underarm clearance; the other for smoothing off the legs. The razor runs on AC current only; comes in pink, blue, turquoise, or black plastic. $14.95. Saks Fifth Avenue, New York 17.

For the bride's address book: a notation that may save her a good many steps in the assembling of her wardrobe—household as well as personal. The Boston shop we have in mind here can supply complete trousseaux of linens as well as of lingerie; catalogues everything neatly, so the whole project can be accomplished by mail, even monograms and colour-scheming. Prices? There's an eleven-piece lingerie collection for $75; a starter set of linens (47 pieces) for $80—which should give you a fair idea. The Hope Chest, 115 Chauncy St., Boston 11, Massachusetts.



MIEHLMANN

Left: Cosmetic trousseau for the bride. In the large (6 oz.) bottle, an ultra-thorough cleanser. In the 3-oz. bottles: a vanishing face cream that's also a protective powder base; a hand and body lotion with an almond base. $6.50 the set, inc. tax, ppd. Mail only. Lugenia Cosmetics, 61 E. 57th St., New York 22.

HOUND

. . . on the neat side



Right: New wide-swept coiffure for the wide hats in fashion now (see page 44)—the hair is curved into soft, wide arcs at the side, with more emphasis on curve than on curl (though a gentle permanent is essential to its curve). Berthold, 61 W. 55th Street, New York 19, N. Y.



Left: For summer sight-seeing trips, honeymoons or not, the walking shoe by De Busschere of Belgium, now at a *new* address, and here in a new very soft, sturdy leather—brown textured llama. Sizes: 4½ to 9; AAA to C. $18.75 ppd. Belgian Shoes, 60 E. 56th St., New York 22.

New beauty note for New Yorkers, permanent or transient: a coiffeur who makes a specialty of speedy work and convenient hours (as well as beautiful coiffures)—items that are as nicely suited to a visitor's hectic schedule as they are to the whirlwind existence of women living here. V. George, the subject of this memo, keeps his salon doors open till eight on Tuesday and Wednesday evenings, till 9 P.M. Thursday, till 6 P.M. on summer Saturdays. Any time's fine to investigate his "circle cut"—it makes the most of the natural wave in short hair. V. George, 501 Fifth Ave., New York 17.



ALL PRICES PLUS POSTAGE, UNLESS OTHERWISE NOTED

Left: Well-matched couple, in olive-green calfskin, to manage the paperwork of a European holiday—a passport case with an extra pocket for foreign monies, and a matching wallet that clips the bills in. Case, $8. Wallet, $10. Both, plus tax. Pebs, Ltd., 146 East 58th St., New York 22.

LONGER FINGER NAILS

yours in minutes!



Nails short, always breaking, tearing?

2.



Just place one of nail forms on nail. Brush on LIQUID NAIL.

3.



Nail hardens quickly. Slip off form—it's ready to trim and polish. Looks real—SO NATURAL!



BEFORE

AFTER

SPECIAL OFFER:

REG. $2.98 KIT

$1

NOT A FALSE NAIL . . .

but a "treatment" that builds out short or broken nails fast!

Now here at last—the new **LIQUID-NAIL** discovery that makes your dreams of beautiful, tapering, **LONGER LOOKING** nails come true! **LIQUID-NAIL** looks and feels like your regular nails. No matter if you have broken, jagged nails . . . or if they're short and unattractive . . . this new discovery changes all that in minutes! It's not a false nail or a polish—but an amazing plastic formula you brush on. It dries quickly to a smooth, neat appearance. Virtually becomes part of your nail—won't rub off. Forms a strong, durable surface that can't break or crack! Do heavy housework, wash dishes, type, or work in the garden—without damaging your nails. It practically becomes part of your nail and **GROWS OUT** with it! Get the genuine—get the best for best results! **LIQUID-NAIL** costs no more than inferior imitations. It's backed up by years of research and experience. Buy with confidence on money-back guarantee!

Now you can obtain a **COMPLETE KIT**—exactly the same as sold all over America for 2.98—for the deep-cut price of **only $1, plus 10 cents tax.** Yes, this is exactly the same formula advertised in leading magazines, on radio and television for 2.98. Imagine it—the **COMPLETE KIT**, including nail forms, nail building liquid, applicator brush, etc.—all this for only **one dollar!** Why pay more? You don't risk a cent when you try **LIQUID-NAIL**—it's sent to you on a guaranteed **MONEY BACK** basis. You try it . . . test it, then if not completely thrilled with results, return unused portion in 10 days and your dollar plus tax comes right back—no questions asked! It may be months before enough **LIQUID-NAIL** will be available in all drug stores. Meantime, get yours **NOW** direct—and save almost two dollars! Send only **1.00 plus 10c tax** with special discount coupon for **PROMPT** delivery right up to your door. This offer may be withdrawn at any time. Therefore, rush your coupon and ensure yours!

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352 Fourth Ave., New York 10, N. Y.

SPECIAL DISCOUNT COUPON—SAVE $2
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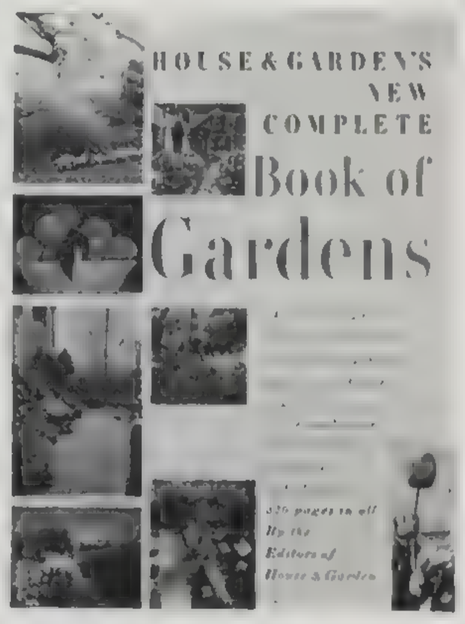
RUSH..... complete $2.98 **LIQUID NAIL** Kits (LIMIT—2) at reduced price of **$1.00 plus 10c tax** for 10 Day Home Trial. Money back guarantee. Include Liquid Nail Forms, Applicator Brush, etc.

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Address .....

Town ..... Zone ... State

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At all bookstores or send this ad with your name and address. When book arrives, pay postman $10.00 plus postage. *If not entirely satisfied, return book for refund.* TO SAVE POSTAGE: enclose $10.00 with order. *Same refund privilege.* WRITE TODAY:

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Beauty

is not a gift . . . it is a habit.

make it yours by spending a few minutes a day on the care of your skin.

cleanse with SUPER-3 LIQUID CLEANSER or CLEANSING CREAM and SKIN FRESHENER
restore with NIGHT and ROSE CREAMS or ANATOME, an estrogenic hormone cream
awaken with PLASTIC CREAM and ASTRINGENT
protect with BEAUTY BALM or ANATOME FLUID MAKE-UP
beautify with SUPERGLOW FLUID MAKE-UP, FACE POWDER, and LIPSTICK
— loveliest of cosmetics, all radiant with the brightness of "Lumium," the light-reflecting ingredient that is Monteil's alone.

Germaine Monteil

NEW YORK • PARIS

Vogue's notebook

The April in Paris Ball in New York

For the April in Paris Ball, one of the most ravishing galas of the year, the ballroom of the Waldorf-Astoria Hotel was turned into a prettily bogus Place de la Concorde; its special triumph, real fountains which seemed to waltz to music. There was *foie gras* flown in from Strasbourg; wine from the great vineyards of Bordeaux; and a fashion show of clothes from the Paris couturiers.



Procession of waiters bearing dinner

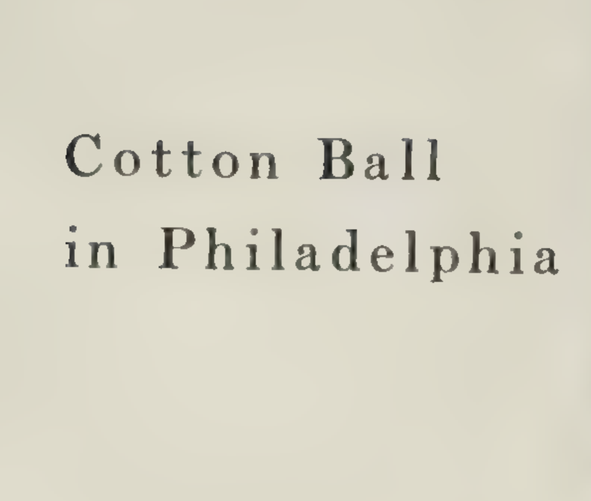


Paris clothes modelled by guests at the ball: Miss Natalie Fell, Mrs. Catherine McManus, Vicomtesse de Rosière, Mademoiselle Capucine (all in the front row).

Cotton Ball in Philadelphia



Miss Patricia Cowden, "Maid of Cotton," opens the ball.

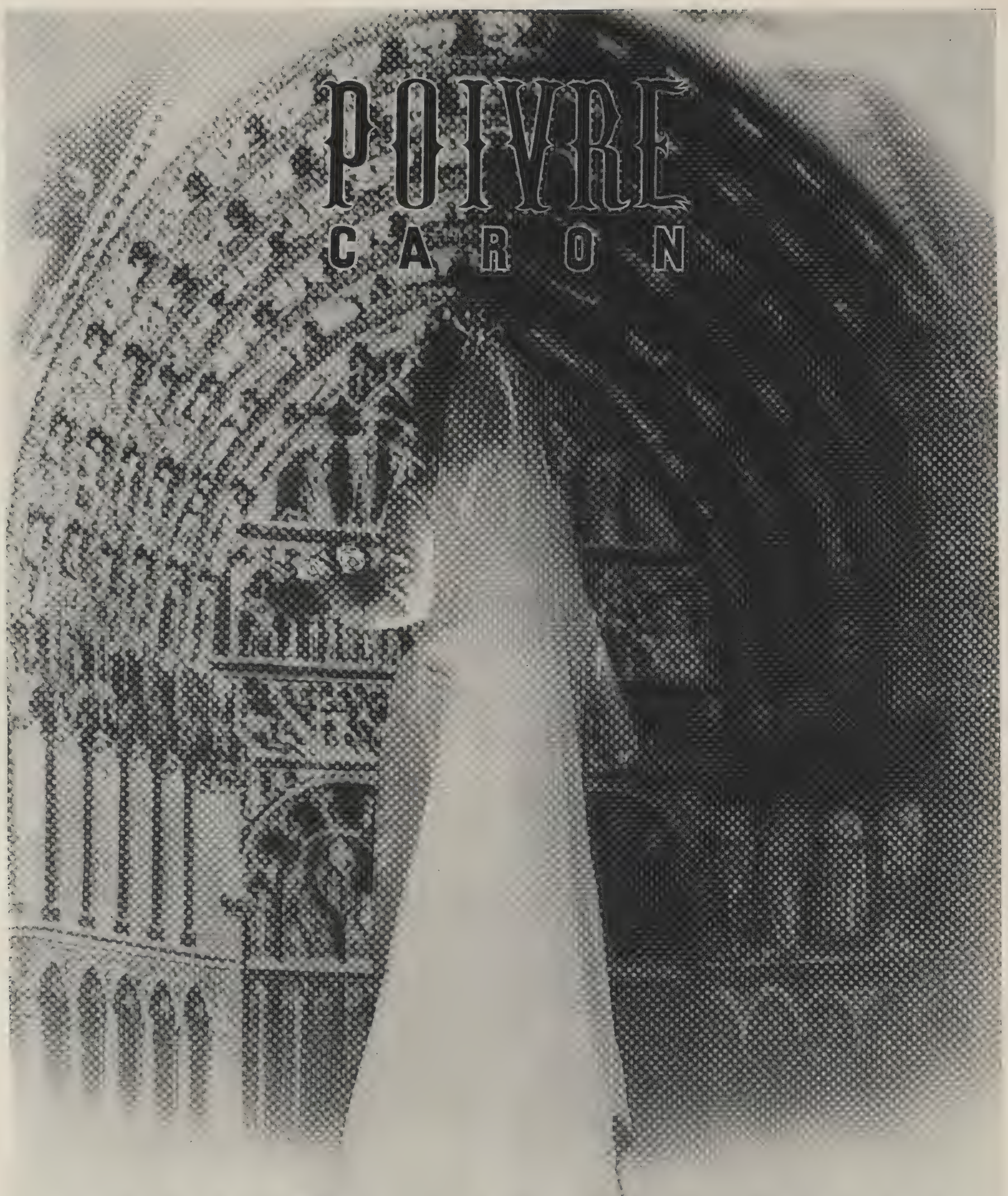


Mrs. Alexander Rush chats with Mrs. J. Morgan Denison.

At the Cotton Ball, in Philadelphia's Franklin Institute, the dancing swirled around a huge, seated statue of Benjamin Franklin—which also presided, benignly, at a showing of cotton fashions *(right)*. It was all for the benefit of the Pennsylvania Hospital—founded by Franklin.

DE MORGOLI





© Caron, 1956

VOGUE

JULY, 1956

Vogue's eye view of the

2-day liquid diet

Designed to give you the most restful summer week end you ever spent, while you lose a little weight in the process: this Vogue idea for living on liquid nourishment (for only two days at a time). There's no cooking to do; no mealtimes to schedule; no chewing, even—in fact, when you feel the urge to nibble, sip any of these delectable mixtures instead. Only rules: daily intake shouldn't exceed 1,000 calories; and your doctor ought to okay your dieting, as always. This liquid diet, first published three years ago, and in great demand since Vogue's recent discussion of the two-day beauty retreat, has this pleasant bonus: it's a good transition to a knife-and-fork diet, if you're about to undertake one.



PENN

QUICK MIXES—SIMPLY STIR

***Tomato juice and bouillon.....25**
½ cupful each

Tomato juice and sauerkraut juice.....45
½ cupful each

***V8 juice and raw onion.....50**
1 cupful V8
1 teaspoonful raw onion

***Clam juice and chicken bouillon.....60**
½ cupful each

Cranberry and orange juice.....85
½ cupful each

Buttermilk and carbonated water.....88
1 cupful buttermilk, plus
carbonated water

Tomato juice and clam juice....105 (app.)
⅔ cupful clam juice,
⅓ cupful tomato juice

Pineapple lemonade.....109
½ cupful pineapple juice,
¾ cupful lemonade

Yogurt and carbonated water.....170
1 cupful yogurt, plus
carbonated water

Apricot and apple juice.....180
½ cupful each

Prune juice and milk.....230
½ cupful each

Prune juice and lime.....313
1 cupful prune juice and
juice of ½ lime

DRINKS TO BLEND OR WHIP

Beet juice and yogurt.....95
⅔ cupful beet juice,
⅓ yogurt, dill

Buttermilk and applesauce.....109
½ cupful each

Yogurt and tomato cocktail.....110
½ cupful each, onion salt

Grapefruit juice and peaches....125 (app.)
½ cupful each

Orange juice and milk.....140
½ cupful each

Pineapple juice and banana.....180
1 cupful juice, ½ banana

Strawberries, pineapple juice, and milk.....189
½ cupful each

***Mushrooms and milk.....195**
1 cupful milk, 1 cupful sliced
mushrooms, garlic salt, pepper

***Spinach and milk.....203**
1 cupful milk, ½ cupful
spinach, ½ cupful consommé,
onion, salt, pepper

Grapefruit juice and avocado.....250
1 cupful grapefruit juice,
¼ avocado

Eggnog.....260
1 cupful milk, 1 egg, vanilla,
½ teaspoonful sugar

***Avocado and consommé.....325**
1 cupful consommé
½ avocado, chives, pepper

***HOT OR COLD**



1. How to know you're transparent when you'd like to be opaque

BY PERRY MASON

AS TOLD TO ERLE STANLEY GARDNER

Is it true that the undershot jaw determines a pugnacious character, that close-set eyes determine a shifty disposition?

If so, why?

Does the person having the close-set eyes develop a shifty character because he has close-set eyes? Does the person who has a pugnacious character develop an undershot jaw because of his combativeness?

Or are all of these things simply the result of popular superstition? Have fiction writers used a certain characteristic, such as the close-set eyes and the undershot jaws, in describing certain characters so frequently that gradually people have come to associate these physical characteristics with particular mental attributes?

Is much of our "character analysis" based on writing clichés so often repeated that they are now taken to be true?

Doubtless we have all had experiences which caused us to believe either that certain facial characteristics are associated with certain types of character, or that there is nothing to the whole business.

There is, however, one other thing which is not generally taken into consideration yet which *is* determinative of character: everyone develops certain habits, certain mannerisms, because of the manner in which he is treated by others with whom he comes in contact in his daily life.

The man who says to another, "I would like to have you do so and so," and then immediately launches into a series of reasons explaining why he wants it done, the situation with which he is trying to cope, and the measures he wishes to adopt, *may* be a brilliant, imaginative genius as far as mapping out a plan of campaign is concerned, but you can be pretty well assured he is accustomed to dealing with people who discount his opinions.

Shakespeare called attention to this trait of character when he said, "The lady doth protest too much, methinks." The person whose opinions are respected in the community in which he lives, who is accustomed to giving orders, who is in a position of power and authority, says simply, "Do this," or, "Do that." There is something in his manner that carries conviction.

The man who says, "I want you to do this," and then rushes on with a veritable barrage of reasons why you should do it is certainly not accustomed to giving orders. He may be accustomed to making suggestions, but his very manner shows that he is accustomed to having most of these suggestions rejected.

Similarly, the person who makes a statement, and then goes on to elaborate on that statement at great length may not be a liar but he is quite apt to have lived in an environment where the people who knew him best *thought* he was a liar.

By their words and actions, people betray themselves to such a remarkable extent that contact with them from day to day and month to month over the years reveals their characters pretty well. We react to the suggestions they make and to the things they do in accordance with our own appraisal of their worth.

If, therefore, a person lives in a certain environment long enough to have *his* reactions adjusted to the treatment that he receives from his associates and then goes into some new environment, a trained judge of character can tell a great deal about him simply by studying his mannerisms.

Occasionally, however, there are people who become so expert in controlling their own reactions that they are able to fool others.

Take for instance the confidence game, so-called. The very designation used by police is descriptive of what happens. The bunko steerer gets the confidence of the "mark." Having once secured that confidence, he is able to make the most absurd suggestions to the mark which are acted upon with eagerness. It is a species of hypnosis, a hypnosis induced by reason of the fact that the clever confidence man has carefully regulated his every movement, his tone of voice, his every reaction so that he presents the character he wants to present.

That is difficult to do. Few people can master the art.

Occasionally we see the confidence man in legitimate business. Such a man develops a manner of expressing his opinions in such a way that others accept them at face value. Usually men of this type progress in business to a point where they have a huge quantity of worldly goods, where they are in positions of power, yet where they are known to their intimate associates as "personality boys," or "front men." *(Continued on following page)*

Hats coming in this July— how they're changing coiffures

They take width for granted, beautifully, the hats now arriving—and new wide-swept coiffures are right in line to put them into fashion focus. Summer dinner hat (black velvet and brown satin) by Adolfo of Emme, coiffure by Antoine, Trifari bracelets: all, Saks Fifth Avenue; Hutzler's; Neiman-Marcus.

FRANCES MCLAUGHLIN

Many nights when I have been cruising in prowl cars with officers while getting material and authentic backgrounds for my stories I have been impressed by the manner in which these veteran officers will suddenly wave some driver in to the curb, or bring the prowl car to an abrupt stop to question some man who is standing quietly on the corner.

In nearly every instance, it turns out that there is something phony about the individual selected for a shake down. Why is this? How can officers detect these people?

I have had them tell me about suddenly taking after a car simply "on a hunch." You ask them where they got the hunch, and they don't know. They tell you that they have developed an instinct, that they can "smell a crook a mile off."

Actually they do nothing of the sort, and yet what they do is the exact equivalent of that.

The average man trying to act a part simply can not project himself into the part in such a way that his true individuality is submerged in the character he wishes to portray. Therefore, the alert officer sees something that is out of perspective when the crook tries to assume the easy nonchalance of a reputable businessman who is simply waiting for a taxicab to come along late at night.

Here again there are exceptions to the rule.

Two or three years ago I made quite a study of the activities of Willie (The Actor) Sutton. I covered the trial of Sutton. I went to the prisons where he had been confined. I had myself locked in the same cells from which Sutton had made his spectacular escapes. I felt that I got to know Willie Sutton quite well.

What was the secret of Sutton's "success"?

Sutton had an inherent ability to project himself into a character. If he assumed the disguise of a messenger boy in order to get into a bank, he kept everything in character.

Take, for instance, the last time Sutton was captured. Arnold Schuster, riding on a subway train, recognized Willie Sutton. He followed him until Sutton went into a battery store; then Schuster went out and located two police officers. He told them he had spotted Willie Sutton in the battery place. The officers went there, made inquiries, found that Sutton had taken a battery and had gone down to where his car was stalled to change batteries.

The officers converged on Sutton.

Now notice this: The officers had a general idea of Sutton's appearance. They had from time to time studied posters giving his description. They had studied his portrait, both front view and profile. Sutton had made no attempt to disguise himself. The informant had recognized Sutton and had told the officers who he was.

Yet despite all of those things Sutton was able to throw the officers completely off the trail.

How did he do it?

Simply by his instinctive ability to merge his character into the part he was playing. The officers closed in on him, said, "You're Sutton."

Sutton looked at them, grinned, shook his head, pulled a wallet containing phony identification papers from his pocket, passed it to the officers, and went on calmly fixing the battery.

That last was the magic touch.

If Sutton had reacted the way the ordinary crook reacts, the way the ordinary individual reacts when he is trying to carry out a deception, he would have been *too* eager. He would have stopped work on the car. He would have tried to hammer home his point, that he wasn't Sutton but was actually the individual whose identity was established by the phony papers.

Sutton didn't do any of that. He did exactly what a normal man would have done who was accused of being someone else at a time when he was working on the car. He continued working on the car.

It was a little thing but it was a vital thing. By his actions Sutton showed that establishing his identity as being that of someone other than Sutton was of secondary importance to fixing the car. If, however, he had stopped fixing the car and proceeded to try to convince the officers, his actions would have belied his words, because they would have shown that he was more interested in establishing his identity than he was in fixing the car.

A few weeks ago I sat in court where a man was on trial for murder. The defendant was on the stand. It was his contention that he had driven to Sacramento early in the afternoon looking for a certain government office, that he hadn't been able to find it, and after cruising around briefly had gone to the northern part of the state.

The prosecution contended that he never made that trip to Sacramento, and further contended that at the only time he could have been in Sacramento, if he had gone there, it would have been getting dark.

What happened?

On the witness stand the District Attorney was cross-examining the defendant. He asked him why he gave up the search so easily, and the defendant said, "Well, it was getting later and later and darker and darker." Yet the trip which the defendant was trying to claim he had made and which the prosecution claimed he never had made was actually supposed to have been in midafternoon.

Quite naturally the prosecution hammered home this point time and time again in its argument to the jury, and this particular defendant is now in Death Row in San Quentin prison.

This was what the prosecution referred to in its argument as a Freudian slip.

How often are such slips made?

Quite frequently, both in everyday conversation and by witnesses who are lying on the witness stand.

Unfortunately, however, most of us are too preoccupied with our own thoughts, too intent upon what we intend to say as soon as the other person stops talking, to pay adequate attention to what he says.

Recently I had occasion to review a court transcript. It was the verbatim transcript of testimony given by witnesses in a case in which two men were sentenced to death.

The main witness for the prosecution told a story to which he stubbornly adhered, and then in the middle of a long cross-examination, under pressure and excitement, he made one of those Freudian slips which completely contradicted the statements he had made earlier.

Yet that slip was unnoticed by the attorney who was cross-examining him, and apparently was unnoticed by the court and the jurors.

The two men were sentenced to death. The sentence was later commuted to life imprisonment and many years later my associates and I, in reviewing the transcript of the case, came on this Freudian slip and were able to make a strong presentation to the authorities because this unconscious slip was in accordance with what we felt had actually happened.

Shortly afterwards, the two men were released on parole.

One of the best lawyers I ever knew had an encyclopaedic mind. When a client called on him for advice, this lawyer summed up the pros, and then summed up the cons. By the time he was finished, the client was impressed with the lawyer's

knowledge but was completely confused and was inclined not to follow his advice, and not to pay what it was worth.

On the other hand, an attorney who "guessed wrong" about half of the time, developed such a pontifical manner that after he had listened with every semblance of careful attention to a client, he would "concentrate" for some twenty or thirty seconds, then say simply to the client, "Go out and do so and so."

The manner of this pronouncement was such that the client had utter confidence in his attorney and in his own position. He went ahead with such positive assurance that the other side very rarely called for a showdown; and so this attorney built up an enviable reputation for giving advice.

There are men who claim they have an ability to read "between the lines" of a letter. Actually, of course, they aren't reading between the lines, they are simply adding up the numerous unconscious slips made by the author of the letter.

If someone writes you a letter stating he has been in an automobile accident and that it was the other man's fault, you are inclined to take this statement at face value. But if the man goes on to explain volubly that he was sober at the time, that his friends know that he was sober, that the people at the party he had just left know that he was sober, you begin to wonder if perhaps the man is not protesting too much.

Here is an experiment which doesn't always work but which can be worked often enough to give you an interesting insight into the character of a friend.

Tell him you are going to perform a card trick. Pick out the five, nine, and jack of hearts, the five, nine, and jack of clubs, the five, nine, and jack of diamonds, the five, nine, and jack of spades. Put all of these cards together, ask your friend to pick out one card, to look at it and put it back without letting you know what it is.

Then ask your friend to repeat after you everything you say. Impress upon him that you are going to give him a lie detector examination without using the lie detector. Fix your eyes firmly on his and say, "Repeat after me everything I say."

Then say, "Spades."

Your friend will say, "Spades."

"Clubs."

The friend will say, "Clubs."

And so on down the line.

If your friend has picked a heart, he is very apt to do either one of two things. He will repeat the word heart after you either in a slightly lower tone of voice or in a slightly more emphatic tone of voice than he used in repeating the other suits.

Go back over the suits the second time, and it is quite possible that if your friend has lowered his voice slightly when he said hearts the first time, he will raise his voice the second time because he realizes he made a slip and wants to compensate for it. He will then overcompensate.

Keep on with the suits until you have discovered the particular suit that he chose, then try the numbers.

You are quite apt to put on a startling exhibition of what passes for mental telepathy. Actually you have simply led your friend to betray himself. Even if you don't guess right all the time you will be training yourself to listen for that note of deception which all good trial lawyers must learn to detect in the human voice.

Voices betray other thoughts and emotions. The average man has not trained his ears to the fine nuances of sound so that he can appreciate these things. Animals have this ability. Your dog, with his delicately attuned ears, can tell so much about your emotions and thoughts from the simple sound of your voice that if he could speak to tell you what he has learned you'd be astounded. As it is, the dog shows by his actions something of what he has learned from listening to the tone of your voice.

For many years I was in partnership with an attorney who had been an expert court reporter; he had reported some famous cases and many important legislative inquiries.

In those cases, and particularly in the legislative hearings, many persons took part, but if the reporter had looked up from his notes to see who was talking each time someone interjected a comment, he would have been far behind in his transcript. So my friend made a study of voices. I think if that man had ever heard a voice anywhere, he could instantly place that voice when he heard it again. He might not remember the man's face but he would remember his voice.

This man had received a legal education and his experience in reporting hearings gave him a background of practical experience so it was an easy matter for him to pass the bar examination and enter the practice of law. During the years that he was my partner, when we were in court together, he made it a point not to look at the witness on the stand; he kept his eyes on a piece of paper, sometimes taking down what the witness was saying in shorthand, sometimes simply doodling, but always listening to the voice of the witness.

At some stage in the examination my partner would nudge me with his elbow.

Invariably that meant that the witness was either lying at that point in his testimony, or was trying to cover up something.

My untrained ears were never able to detect these subtle changes of voice and tempo, but my partner could spot them with startling accuracy. He spent many hours trying to tell me about voices, and from him I learned a great deal about judging character.

I would venture to say that this man could use the so-called card trick I have mentioned and be right almost ninety per cent of the time—assuming of course the men who were repeating the words after him didn't know exactly how he intended to do the trick.

A thousand times a day an individual does things, says things which give the shrewd observer an insight into his character.

Learn to listen, to watch, to think and you will be surprised at the new vistas of understanding which open up before you.

EDITOR'S NOTE: *The dream life of Erle Stanley Gardner is the stuff that fifty books are made of—all of them about the egghead sleuth, Perry Mason, behind whose bulging forehead ticks a man so much like Gardner that nobody can be quite sure where one leaves off and the other begins. Next fall Gardner—or rather Perry Mason will slip elegantly into* TV *for* CBS, *which plans a series of hour-shows about the detective life. Like Perry Mason, Gardner began as a practising lawyer with an interest in forensic medicine and criminal psychology; he became a master of the giveaway.*

Born in Massachusetts sixty-some years ago, Gardner lives now in California at Rancho del Paisano, three thousand acres of horsy terrain, where he works prodigiously from daybreak to breakfast and again on a night shift which begins when the running contingent of house guests goes to bed. On the ceiling of his study, suspended in the manner of Damocles, is a curious clutter of firearms and weapons. Settled comfortably beneath these, dictaphone in hand, Gardner composes not only the works of Erle Stanley Gardner, but also of three pseudonymous mystery writers, A. A. Fair, Carleton Kendrake, and Charles G. Kenny. Among them they have in print now well over 90,000,000 books in fifteen or so assorted languages which include Hungarian and Japanese.



The how of black here: year-round

Major July news in black, but the date's quite incidental (though providential); for line, look, and fabric, these dresses will be as nice to have around in January as they are in summer situations now. *This page:* For a hundred evenings —name your season—silk chiffon with a rayon jersey bodice. By Adele Simpson, about $135. At Saks Fifth Avenue; Hutzler's; Harzfeld's; Frost Bros. Rhinestones by Eisenberg. Shoes, from Delman. *Right:* To wear any season in any city from one o'clock on—a dress high on softness; by Hannah Troy, of Wm. Rose silk faille. About $90. Dress, Greta bag: Henri Bendel. Dress, also Lillie Rubin; Dayton's; I. Magnin. Sally Victor hat. *Both pages:* Dresses, also at shops on page 116. Stockings by Belle-Sharmeer. Wide news in coiffures: Antoine of Saks Fifth Avenue.

FRANCES MCLAUGHLIN



2. How to be a collector's item

BY JEAN KERR

I was reading another volume of collected letters last night, and it sent me right back to worrying about that old problem. On what basis do you decide that your friends are going to be famous, and that you ought to be saving their letters? Naturally, you save everything you get from Ernest Hemingway and Edith Sitwell. But think of the smart boys who were saving Edna Millay's pencilled notes when she was just a slip of a thing at Vassar. What gets me is how they *knew.*

As sure as you're born, I'm tossing stuff into the waste-basket this minute that Scribner's would give their eyeteeth for twenty years from now. But you can't save *everybody's* letters, not in that five-room apartment. When I was young and naïve, last year, I used to file away mail if it seemed interesting or amusing. But that was a trap. For instance, I have a marvellous letter from my cleaning man explaining how he happened to break the coffee table. Obviously, this is a one-shot affair. *He'll* never be collected. You have to use a little sense about these things.

No doubt the safest procedure is to confine yourself to those friends who have demonstrated a marked literary bent. Even then, I wouldn't collect anybody who didn't seem a good risk. If you have a friend who is a novelist, you might play it very close to the ground and wait until he wins a Pulitzer prize. Of course, by that time he may not be writing to *you* any more. His correspondence will very likely be limited to letters to the Columbia Broadcasting System explaining why he won.

If you have a friend who is a playwright, it's simpler. You begin collecting *him* immediately after his first failure. As letter writers, playwrights are at the top of their powers at this moment. For colour, passion, and direct revelation of character you simply can't beat a letter from a playwright who has just had a four-day flop.

And sometimes you can see a talent bloom before your very eyes. I have one friend, a poet, who used to write nice little things about "the icy fingers of November" and "the strange stillness of ash trays after a party." I admit I didn't take him very seriously. But just last week he had a long poem in the *Partisan Review* and I didn't understand one word of it. Well, let me tell you, I'm saving his letters *now.*

You've got to keep your wits about you. It would be terrible to think you were brushing with greatness and didn't even notice. Oh, I'll admit there are times when you just can't be certain whether or not a friend has talent. In that case, just ask him. He'll tell you. But here, too, some discretion is necessary. For example, I don't give any serious attention to friends who get drunk at cocktail parties and announce they could write a better book than *Marjorie Morningstar.*

On the whole, I'd say that if you have a very promising circle of acquaintances who appear regularly in the newspapers announcing that their beer is Rheingold the dry beer and on the networks pouring out their little secrets to Tex and Jinx, your path as a collector is clear. Leave town. Otherwise, they won't have any opportunity to write to you.

But who am I trying to fool with all this nonsense? Obviously, I'm not really worrying about my friends' letters. What keeps me awake nights is the question of my letters, the ones *I* write. Are they being saved? Fat chance. I know my friends—it simply wouldn't enter their scatterbrained heads that they ought to be collecting me. And poor Doubleday, how will they ever scrape together a book? Well, they won't, that's all, if I don't take steps.

So I'm taking steps. From now on I keep carbons of every word I write, and to hell with my cavalier pen-pals. I've got a very decent sampling already:

Dear Mabel,

Johnny doesn't seem to have a pair of socks without holes so tell him he has to wear one brown sock and one green sock. If he makes a fuss—tell him he can wear his long pants and they won't show. And another thing, very important—it's Gilbert's turn to drink his milk out of the beer mug.

Mrs. K.

Joan, dear—

Well, we finally moved into Hilltop and what a magical place it is! High, high above the slate-blue waters of the Bay. We have our very own special, sad, sighing wind. It seems enchanted and, we fancy, it is full of ghosts of Heathcliff and his Catherine. Promise you'll come and see us. We're always here.

Love,
Jean

The All-Season Window Corp.,
Mount Vernon, N. Y.

Dear Sirs,

Listen, are you going to come and put in those storm windows before we are blown out into the damn Sound? You said Monday and here it is Wednesday. We keep the thermostat up to eighty-five and still the toast is flying off the plates. And I had to put mittens on to type this.

I hope to hear from you soon or never.

Jean Kerr

Dear Phyllis,

Thank you, thank you, thank you—for an evening of pure bliss. Your book arrived yesterday morning and it hasn't been out of my hands since. Much have I travelled in realms of gold—but truly, Phyllis, this is a coup. It *needed* to be said. As Sainte-Beuve once remarked, "*Je ne sais quois pour dire.*"

Gratefully,
J.

Mother darling,

I'm sorry I didn't write to you for the last three weeks but we were picking out our Christmas card. I think your slogan for the Runyon Cancer Fund is excellent. I would by all means mail it in to the contest. Not much new here except that for some reason Joan dropped in yesterday with her four horrible children—three of whom had harmonicas. Oh, and did you read Phyllis' book? Yap, yap, yap over the same material. She seems to think she owns the seventeenth century. No, I haven't seen Tab Hunter in *Battle Cry*, but if you say it's a "must" I'll have to catch it.

Love and kisses, J.

Treasurer,
Hellinger Theatre,
New York, N. Y.

Dear Sir,

What do you mean by returning my check and saying there are no seats available for *My Fair Lady*. I asked for two good seats on the first available Wednesday evening. Do you mean to suggest that down through the echoing corridors of time there will *never* be a Wednesday night on which two seats will be available? I don't wish to inject an empty note of pessimism but even you, in the first flush and fever of success, must concede that there is a possibility—at least in theory—that sometime, say in 1958, you might be willing, even anxious, to sell two seats.

In the meantime, I'm going to see *Damn Yankees*.

Outraged

Honey,

I seem to have lost my car key in Schrafft's so will you please take a cab and go pick up the car which I left in front of Bloomingdale's in New Rochelle. It's in a no parking area but I don't think that matters because it's raining and Peggy says they never check in the rain. There are a lot of groceries on the back seat and I don't know what you're going to do with the ice cream.

Love, J.

Funnell's Market,

Dear Sirs,

Enclosed you will find a check for my February bill. However, I wish to draw your attention to one item which reads "Fifty cents worth of spiced ham @ 70 cents." I am aware of rising costs and the resultant strain on independent grocers, but nevertheless when I order fifty cents worth of spiced ham I expect to get it @.50.

Yours cordially,
Jean Kerr

Dear Chris,

Daddy and I are going out to supper and I want you to pay attention to this list.
1. No Disneyland until your homework is done.
2. Get your bicycle and all those guns out of the bathroom.
3. Take a bath and be sure to put one cup of Tide in the water.
4. Don't wear your underwear or your socks to bed.
5. Col says you swallowed his whistle. If you didn't, give it back to him.

Love, Mommy

Mr. Ken McCormick,
Doubleday & Co.,
New York, N. Y.

Dear Ken,

Thank you for saying the letters were interesting, and I shall, as you suggest, try Random House.

As always,
Jean

P.S.: Will you kindly return this letter?

EDITOR'S NOTE: *Jean Kerr's polished and gloriously unpredictable backhand for gags first showed its form two years ago in the Broadway play,* King of Hearts, *of which she was co-author. (Since turned into a movie,* Hearts *will be released this month as* That Certain Feeling, *a VistaVision fun house spooked by both Bob Hope and Pearl Bailey, in sweet command of chaos.) A tall, blue-eyed woman with a slightly amazed prettiness, Mrs. Kerr is the wife of the New York* Herald Tribune's *drama critic, Walter Kerr; they live with their four young children—all boys, all under twelve—in a vast, liberally turretted house in Larchmont. By doing some of her writing in the family car, Mrs. Kerr manages to scramble into an agreeable* hoppel-poppel *the hazards of parenthood, sporadic* TV *appearances, and general wifemanship. This is her third article for Vogue. With her husband, she has just finished the book for* Goldilocks, *a tough-girl musical about the early movies to be produced next season, with music by Leroy Anderson. She is now working on the musical comedy adaptation of Cleveland Amory's spiky chronicle,* The Last Resorts.



How black makes news now and now on

Black wool dresses designed to be worn from this day forward: whenever the weather's cool enough, these are exactly smart enough. *This page:* Black jersey pure and simple, happy to travel, happy to make news at home—this, sashed both high and low with satin. By Branell, of Jasco wool jersey, $80. Bergdorf Goodman; Nan Duskin; Famous-Barr. Emme hat. *Right:* City black with an arm-covering cape-collar, gently cut of wool so airy it's for right now, as well as for winter dusks. By Talmack, of a thin French worsted serge from Seydoux & Michau. About $110. At Bonwit Teller; Montaldo's; Neiman-Marcus. Mr. John hat. Mark Cross bag. *Dresses,* also at shops, page 116.

FRANCES MCLAUGHLIN



3. How to be yourself– but not eccentric

BY ELIZABETH BOWEN

"I want," declares the young person, "to be myself!" And one smiles and answers: "There is nothing to stop you." Yet then there follows a qualm, a certain misgiving—this *should* be true, but is it? And in the clear gaze meeting one's own, is there a touch of wonder?—"If it's so easy, what happened to you, then?" The young are puzzled by our conformities; as they show, they fail to see reason for them. Confidently flying their own flags, they suspect us of having lowered ours. How is it, they ask, that people tend to become so all-of-a-pattern as they grow older—and, still more, seem content to let this happen? We could tell them that life as the years go on becomes less straightforward than it seemed at the start; constantly it is subject to pulls and pressures. True. Yet that question youth raises is not lost on us; it disturbs, haunts us more than our children know. For is it not one we have asked ourselves?

So many of our conformities are skin-deep only; they cost us nothing and matter little. A general wish for smooth-runningness accounts for them; seldom are ethics or loyalties at stake. When talk, for instance, takes a turn towards subjects as to which you or I lack any particular interest or conviction, it seems at once simpler and more civil to fall in with opinions expressed by others. Some of our agreements are due to laziness, but others to actual diffidence or humility—"Who am *I* to know?" And there are pacts we make with the rest of society: on the whole we dress, behave, run our homes, and conduct our outside existences in the accepted manner—to do otherwise could involve us in needless trouble, or cause us to rile or perplex our neighbours. Overmarked self-assertion could, we see, border on self-advertisement. We break with convention, depart from custom, only for some authoritative reason. Altruism, too, can make for conformity—have I the right to expand, to express myself at the expense (as it could be) of those around me?

So far, so good. But where should this stop?

We slip into many acceptances unwittingly: do we know *when* we begin to begin to give way too much? Danger signals, some infinitesimal, others sufficient to cause us shock, show when individuality is threatened. Such, for one, is the moment when we find ourselves no longer making decisions—no longer comparing values, weighing alternatives. Choice is not choice when it fails to be quite our own, calling upon taste, will, and indeed temperament. And yet another warning is boredom—we are bored when our existence grows automatic; when impulse, enterprise, the stimulating element of uncertainty no longer play even a little part in it. Or, our likes and dislikes lose their spontaneity; even our pleasures lessen in flavour—

where are the incentives which moved us once? We feel brought to a standstill. Then it is that, within us, something makes heard a half-stifled cry: "Let me live, let me *be*, before it is too late!"

This cry of the self is not egotism. Let us be clear as to the immense distinction between egotism and identity; otherwise, in our efforts to curb the one we may end by extinguishing the other. The ego by nature tends, as we realize, to be grasping, aggressive, and antisocial; whereas identity, on the other hand, puts forth but one deep insistent quiet demand—for outlet. Outlet means expression, and *that* tends to enrich rather than harm society. In the best of the world we live in, civilization, art, we see the splendid achievements of self-expression; countless creative identities, back through time, have greatened our concept of humanity. Not all of us are artists or thinkers, statesmen or pioneers; we are nonetheless each born with one priceless attribute—we are each unique. In each of us therefore resides the power to leave our own individual marks on life. Small as these may be, they are never trifling: they count.

What they count for, we should know—for how quick and happy are our reactions to the "expressive" in other people! The most fleeting evidences remain memorable—the face glowing with character on the crowded street; the room unalike to a thousand more through the atmosphere given it by its owner; unusual breath from a perfume, flash from a colour, inspiration in the pinning-on of a jewel; the fresh and lively turn of a phrase in talk: these affect us like miniature glints of genius. And what else are they? . . . In love and friendship, the predominant moments are those when those we care for are "most themselves"; equally we, when we can be natural, cause a release all round us of personality—feelings are unsealed, thoughts find words, affection and gaiety well up. To be treasured in memory are such days or hours—how sad, by contrast, seem our constraints, our half-wary shynesses, our small-talk made trite by conventionality! Why are we not ourselves, we wonder, all of the time—or at least, more of it?

Possibly, we don't give ourselves enough chances. There is the matter, for one thing, of opportunities: some occasions, like some persons, ask something special of us, offer us special scope—those are the ones not to let slip by. Life's unexpected small invitations, are we too routine-bound to take them up? The impromptu party, the sudden purchase, the unplanned journey: who knows what might not have flowered out of them! And again, many of us have hidden interests, likings, capacities to be amused or charmed, which we disavow because of their seeming "childishness"—exactly these could go to the making of our own individual inner world. Furthermore, there can be good in daydreaming. We are warned against what can be its insidious dangers—gone too far, it could weaken our hold on fact. But in happy rovings of fancy, I see no harm—I maintain that in our middle years many of us do not daydream enough. Endless, for one thing, are the delights of building castles in the air; if they never become reality, we have still enjoyed them! The "I" in us, eager and many-sided, is capable of living more lives than one—imagination, often, can supply them. I have a friend, a contented woman, who remarked to me as we passed a neighbouring home: "Mrs. So-and-So may not know it, but for years *I* have been living in her house!" Having fallen in love with the place, knowing full well she had never a hope of owning it, my friend had found the solution: she had moved in and was serenely dwelling there—in fancy.

Let us want what we *do* want, not what we feel we ought to! Our genuine wishes, choices, and tastes express us, even apart from their realization—though, let us realize them if we can. Choice—or call it selection, discrimination—is the most eloquent of all (which is why I call it a bad day when that power in us threatens to atrophy). In dress, in home decoration, shapes, textures, colours, the "I" finds a concrete vocabulary. Fashion, today, no longer is a dictator, rather a would-be ally of the identity; it deals no longer in "musts" but in possibilities. There are an infinity of ways of avoiding the mass-produced look. Even what may seem to be universals, the grey suit or the black dress, subtly are invitations to personality; everything depends on the way of wearing them, the unique touches, the language of the accessories. Anything more out-of-the-way, more striking, issues a more uncompromising challenge; there *are* times when one should take this up. How we appear is a great part of what we are, and the same holds good in the making of our surroundings—grouping of objects, lighting, and use of colour. It is up to us to arrive at our own harmonies; there is not an expert in the world who can more than suggest how this may be done.

Decisions we make when we go shopping have their psychological equivalents all the way. At every turn, the question is put to us: "Do *you* wish this?—is this what *you* really like, love, require, prefer to other things?" None of us desires to be the prey, entirely, of our instincts and impulses; nevertheless do we not do wrong if we endlessly disregard and thwart them? We ought, I'm sure, to analyze the reasons for our conformities. Convention is a good guide, but a deadening ruler. It may be that we restrict ourselves out of over-deference to unreal standards: for instance, I have known people in whom a genuine urge towards hospitality (and, almost certainly, a potential gift for it) was balked by the fear that they could not offer enough. That what counts in entertaining is warmth and grace, that thought taken achieves more than money spent, were truths they had not the courage to act on. Immense is the value of spontaneity—in a flower arrangement, in an impulsive visit, in a remark. Slight risks of oddness—*do* they matter so much? Even those who smile at them, they may well delight.

It is infinitely rewarding to be oneself. It is not easy. How much is involved in the undertaking, the confident young speaker has yet to know. Ego, crashing head-on against authority, is miles from identity seeking its gentler way out. Aggressive, offensive eccentricity is its own warning; only slowly, by experiment, do we learn the quiet art of the personal in behaviour. Born to our individualities, as to destinies, we have in us the power to fulfill them—small or great, the means lie everywhere to our hands. What we are is, most of all, what we have to give.

EDITOR'S NOTE: *Elizabeth Bowen, now in her middle fifties, has been writing at a cool, even pace since she was twenty—short stories, a play, three books of nonfiction, and eight novels, all in the luminous prose which has become her special cachet.* "How To Be Yourself" *makes a baker's dozen of her articles published in Vogue. A Companion of the British Empire since 1948, Miss Bowen received this spring at Oxford the honorary degree of Doctor of Literature, a palm given usually to one woman a year. Her natural adherence to the median she suggests here was tidily revealed in a phrase by Lord David Cecil, who described her as a woman who "prefers her diamonds not to be rough."*



Coming fashions—coming in in July

Left: Wool tweed suit with a back-buttoned wrap-around skirt. By George Carmel, about $165. Suit, and Rosenstein bag and jewellery: Jay Thorpe. Suit, also at Frederick & Nelson, Orange velours cloche: Dior-New York.

Breaking ground (new ground) in tweeds: a suit for the woman who likes her fashion well in advance. Giving this suit a good long span of smartness—the touch of fit, the narrower sleeve, and the coming colour, a blend of red and brown.

Right: Coat by Jablow, of Anglo wool, about $155. Bonwit Teller; Hudson's; Sakowitz; Joseph Magnin. Puffed toque, by Dior-New York, at Bonwit Teller. Gucci bag. Gold pin, earrings, bracelet, ring: David Webb. Hi-Fi lipstick: Max Factor's "Sparkling Scarlet."

A coat fashion that will live fully, twelve months a year, for several reasons: the three-quarter length; slighter shoulder; and the colour-to-watch colour, fathom blue (one of the intensely deep blues about to blaze into fashion).


HORST


HORST



Right: Back-belted coat by Max Milstein of blond Forstmann cashmere, about $245. Saks Fifth Avenue; Harzfeld's; Neiman-Marcus. Beige velours and grosgrain cloche, by Emme. The calfskin bag and the gilt jewellery, from Saks Fifth Avenue.

Almost deliberately simple coat, in frankly luxurious material; it has world-wide, year-round assets and is marked, expertly, with fashion—wide collar, narrow sleeve. Nice: its readiness to travel tomorrow, as well as its newsy way of looking classic.

Left: Coat by Monte-Sano & Pruzan of British woollen, about $240. Lord & Taylor; L. S. Ayres; Marshall Field; I. Magnin. Bienen-Davis bag: Lord & Taylor. Roman-striped turban: Emme. Pearls and diamonds: David Webb. Lipstick: John Robert Powers' "Shade 12."

Tweed coat, ready now for the woman who likes a fashion that can't be pinned down—to city or country or any one season. It's cut with enough fashion to guarantee it a smart old age, in a colour good for a long run: purple, a dramatic new blue-arrival.



Coming fur fashions

Left: Cape of Emba Autumn Haze mutation mink from Ritter Bros. Also: Woodward & Lothrop; J. W. Robinson. Pink topazes: Verdura. Delman slippers. Kayser stockings. The wide, curved-under coiffure: Michel of Paris.

Mink at a new late-day length: knee-length. The shape, a cape with a long roll of collar.

Near right: Daily coat from David Furs of black-dyed Southwest African Persian lamb (Hammer Brand Processed). Lilly Daché hat. Evins shoes: I. Miller. No-Mend stockings. Gold, diamonds, pearls, from Verdura.

The three-quarter coat, full portion of fashion, in lightweight black Persian lamb.

Far right: Light brown-dyed South American otter coat, a natural for narrow skirts. Gunther Jaeckel. Also at Neiman-Marcus. Hat by Hattie Carnegie. Verdura jewels. The shoes, from I. Miller.

The glossy practicality of river otter, never so city-shaped as here, cropped to a useful length.

HORST







New pages in Vogue's wedding handbook



New fashion ideas (all completely correct) in the white wedding dress: full-blown sleeves, bell skirt, in peau de soie—and, for a headdress, four white satin bows in a little bouffancy of point d'esprit arranged by Emme. Dress, in a silk and Celanese acetate fabric. $175. Best's; Burdine's; Hudson's.

White peau de soie wedding dress lavished with Alençon lace—for a big wedding, but it illustrates qualities essential to all: serenity of line, a beautiful modesty. Dress (in Wechsler silk), about $285, and veiled crown of seed pearls, both by Priscilla of Boston. Lord & Taylor; Famous-Barr; Joseph Magnin. Bouquet: Harry Meyers. (*Wedding fashions here and following: also at shops, page 29.*)

PENN

How are weddings different now? Are there any changes in procedure? What's the accepted newest, freshest thinking on wedding décor, menus for the bride's reception? Questions like these appear almost daily in Vogue's incoming mailbox; here on these twenty-plus pages, meant for brides marrying in 1956 or 1957, are answers to many of the questions and some of the prettiest brides' dresses in years.

Still the best way to begin any wedding (and may it always remain so): with a deep reverence for the sanctity of marriage itself—and with a wonderful mingling of love and hope and high spirits, of strong family affection. And wedding plans should be scaled so that protocol never overpowers this heartfelt feeling. The perfect wedding is the one you can manage perfectly; a cathedral ceremony followed by a reception for hundreds can have as much warmth and tenderness as a small wedding followed by a living-room reception for your closest friends, but forgo the grandeur without regrets, unless it can be managed without the machinery showing—or sounds of muffled crashes in the background.

(Continued next page)

continued

People are marrying younger now—and weddings are operating on a shorter time schedule, often in the few weeks crowded between the young man's graduation from college and his entry into the Army or Navy. Perhaps that is why there are fewer bachelor dinners, or all-feminine parties for the bride; the young people seem to want to have their parties together. And instead of a bride's table especially for members of the wedding party at a big wedding reception, there is often a bridal dinner the night before the wedding, where the traditional toasts and speeches can be given. Also noted of late: more maids in attendance on the bride (a recent New York bride had twelve bridesmaids), and their livelier circulation among the guests—at several smart spring weddings, only the maid or matron of honour stood in the receiving line with the bridal couple and their mothers, thus sparing guests a tiring wait in a slowly moving queue. And, as one constant wedding guest remarked, "It *is* hard to think of something different to say to twelve pretty faces you've never set eye on before!"

Delightful custom coming back: that of having young relatives as flower girls or page boys in the wedding procession (four is about the minimum age at which children can be expected to pursue a straight course up and down the aisle). In England and on the Continent, this custom has never lapsed—Lady Anne Coke, photographed on the opposite page, had three little girl "bridesmaids" and three pages at her wedding to the Honourable Colin Tennant. In a really refreshing swerve from established custom, many brides now walk up the aisle to strains other than those of the Lohengrin Wedding March, which actually is not a piece of church music at all; and choose another recessional than the familiar Mendelssohn. There is a vast reservoir of triumphantly beautiful organ music, entirely appropriate to weddings, that is only now beginning to be drawn on—and no one is more delighted about this than clergymen and wedding organists. (See the music notes following and on page 111.) At several receptions, too, musical fillips other than the usual small dance orchestra have been observed. At one wedding reception in San Francisco, a zither player twanged away pleasantly. At recent Boston and Philadelphia wedding receptions, bagpipers have piped the guests from the car-park to the reception, have skirled while the bride cut the cake, and "piped her away" as she drove off with her new husband, after the reception.

Other changes in wedding plans: the sudden bloom of white among bridesmaids' dresses—with day-length dresses more and more the favourite choice, regardless of the sweep of the bride's train. A nice new sense of originality about flower arrangements—cascades of pink and white geraniums, little spherical bouquets of ranunculas in a wonderful range of yellows, armfuls of white lilacs, or forget-me-nots in close round clusters, surrounded with ivy leaves. Instead of the classic little white boxes of wedding cake, little stacks of clear plastic bags—so guests can take home nuggets of the bride's cake. And untraditional new ideas for menus, often: at a small noon wedding in Boston last summer, fresh-killed salmon from the Restigouche was served with *sauce verte* and asparagus salad; at a little afternoon reception in New York this past winter, the buffet dispensed hot *blinis* with caviar and sour cream, and iced vodka as well as the traditional champagne. And there's a new move to the outdoors—credit bigger weddings, and determination to be married at home even if, as one doting father recently put it, "we have to put up so many marquees on the lawn that it looks like an encampment of Genghis Khan." Finally: complete acceptance of the practical wedding present—such as percale sheets, electrical kitchen appliances, sets of casseroles. But the very individual present is still the most loved present of all. Nicest instance we know of, an organ prelude composed especially for the wedding day by a gifted friend of the bridegroom.

Lady Anne Coke, the eldest daughter of
the Earl and Countess of Leicester,
was married this past spring,
in a small English village church,
to the Honourable Colin Tennant,
Lord Glenconner's heir.
Among the seven hundred guests who
stayed for the reception were
the Queen Mother and Princess Margaret.
At the Coronation of Queen Elizabeth II,
Lady Anne was one of the Maids of Honour.



Wedding scrapbook

Snapshot sequence of a New York wedding

Ravishing pear-blossom trees, stock, lilies, and snapdragons shone white in St. Bartholomew's Church for the wedding this spring of Miss May Appleton Parish, the daughter of Mr. and Mrs. Henry Parish II of New York, and Lieutenant Joseph Bartlett II, son of Mr. and Mrs. Charles Bartlett of Dedham, Massachusetts. The bridal procession—with the bride in white lace—walked between a double row of lighted candles, each towering stand wound with smilax.



1 Bride and bridesmaids sip pre-wedding champagne—for luck.



5 The bridesmaids lead the procession; their dresses, white over pale-pink.



6 The long, white-carpeted aisle: the stilly moment of the ceremony.



7 Afterwards they walk—like a country wedding party—just across the street to the reception at the Ambassador Hotel.



11 Receiving line: the bride, the groom, a bridesmaid, and a guest.



12 Then the dancing—the bride, this time, with her father.



13 Miss Lillias Hollins holds Ibbie Aldrich, the bride's cousin, and granddaughter of Ambassador and Mrs. Winthrop Aldrich.



17 The bride throws her lily-of-the-valley bouquet from the top of the stairs.



18 William Breed, an usher, with Dorothy Parish—who caught the bouquet.



19 The bridegroom says good-bye to the ushers.



2 The maid of honour, Miss Dorothy Bayard Parish, gathers up her sister's train.



3 Dressed at last, and shining, the bride comes downstairs ready for the church.



4 With her father, she walks under the canopy to the door of St. Bartholomew's.



8 Bridesmaids, with cascade bouquets of pink and deep-pink geraniums.



9 The ushers line up, as though for a school album photograph.



10 Mr. and Mrs. Charles Bartlett, parents of the groom, with the bride.



14 Guests dancing in the Ambassador ballroom.



15 Young Richard Tuckerman, the bride's cousin, sits out the party, intent on the orchestra.



16 They cut the flower-decorated cake.

JAY TE WINBURN



20 Mrs. Parish, the bride's mother, with the groom.



21 The bride and groom, in going-away clothes, start for their car.

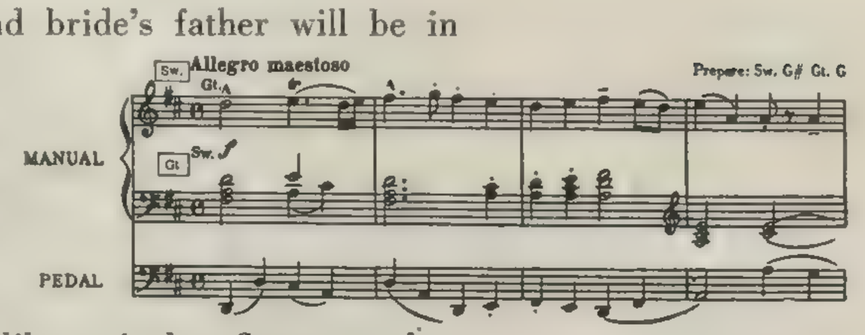


22 Wheels now; later, a plane to Nassau.

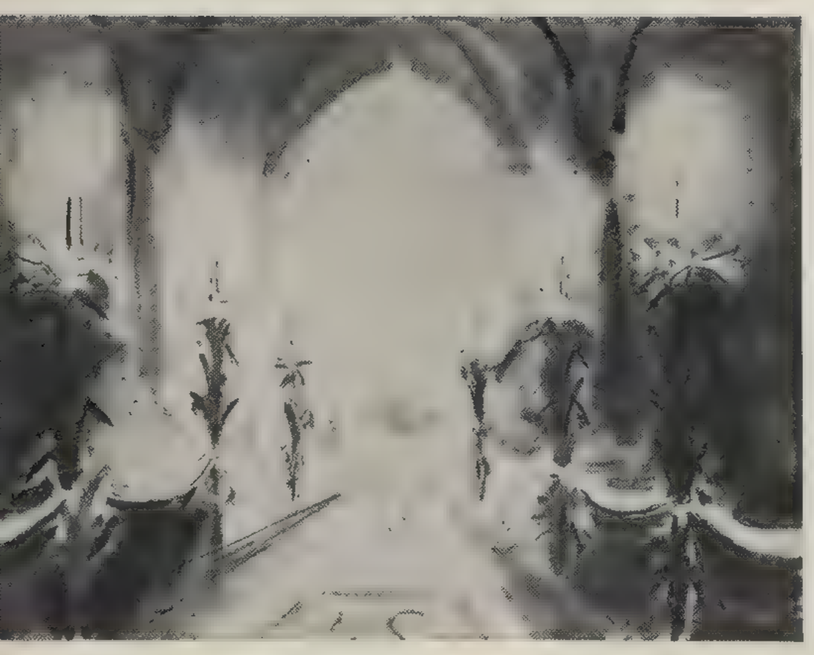


Big church wedding, big reception

Barring a royal wedding, none is more traditional in its form than the big church wedding. Essential: a wedding dress that is romantically—and correctly—modest, with a high neckline, long sleeves, and veil. The groom, groomsmen, and bride's father will be in cutaways. (There is no correct alternative here.) The bride's mother will, very probably, choose a floor-length dress (though a short dress would be quite appropriate) in almost any becoming colour but black, and she may, if she likes, pin her flowers to her handbag to keep her silhouette serene. The bride will carry a white bouquet, or alternately, a white prayer book marked with orange blossoms and ribbons. But even the best-thought-out wedding sometimes overlooks its own possibilities and the scope of the "traditional." A bride might, for instance, have tall lily-clusters wired as candle-holders for the roped-off pews; as a change from the Mendelssohn recessional, she might have Purcell's "Trumpet Voluntary in D" (clergymen like this change). The buffet at the reception might be a Louis XVI fantasy of fountains and garlands. And the buffet supper itself might offer a delicious variety of hot and cold dishes to choose from—one such varied menu is suggested, below; more ideas on pages 82 and 83.

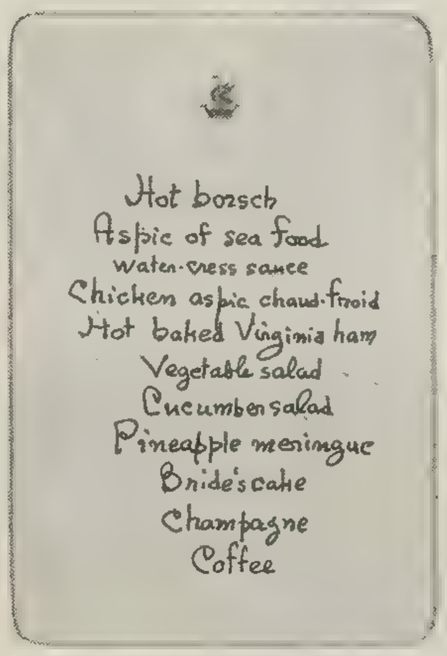


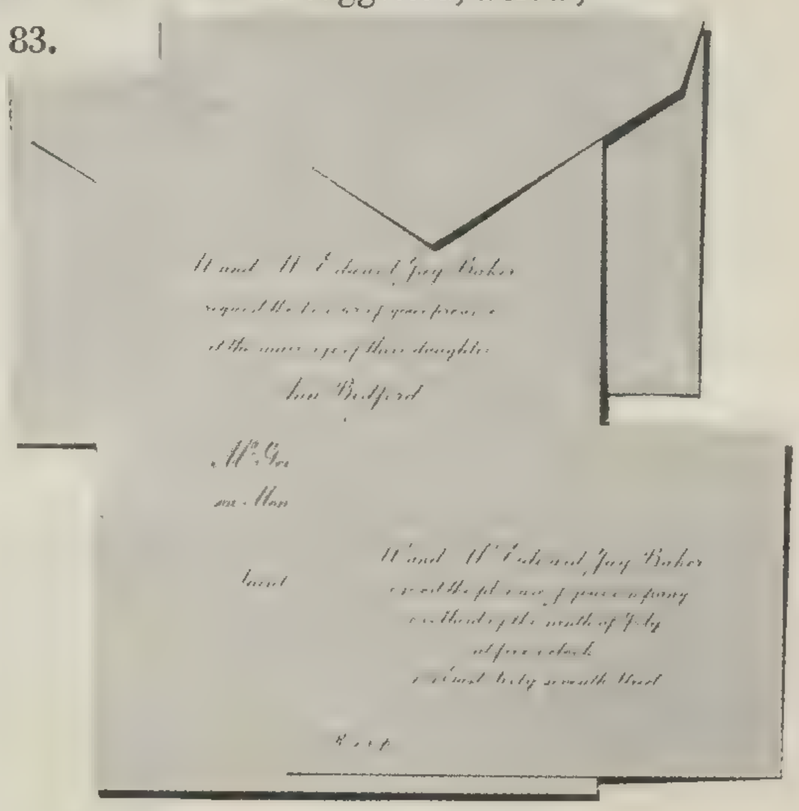
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SKETCHES BY CHARLOTTE ERICSON







Illustrated: A wedding dress by Pandora, of off-white Alençon lace and peau de soie (silk and Celanese acetate), $175. The long veil: tulle, falling from a lace cap. Bride's mother's dress, champagne silk crêpe, by Philip Hulitar; $155. Bridesmaid's dress by David Klein, of champagne satin; $40. Bridesmaid's hat, a brim of beige horsehair. All: Henri Bendel. Bride's mother's chiffon turban by Emme. Wedding dress, also at Woodward & Lothrop; Frost Bros. Flowers from Judith Garden. Groom's cutaway from Brooks Brothers. Invitation and reception card (in London Script), and marquise-diamond ring (left): Cartier. Décor by Valerian Rybar.

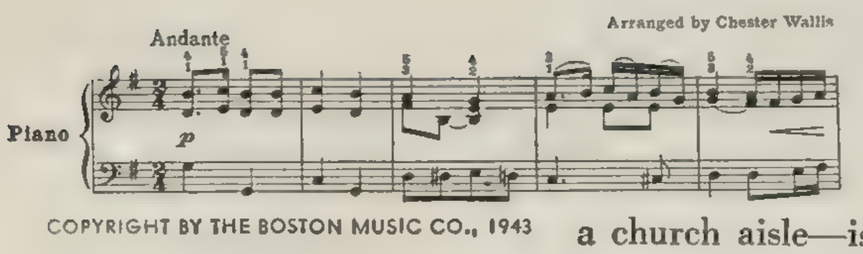




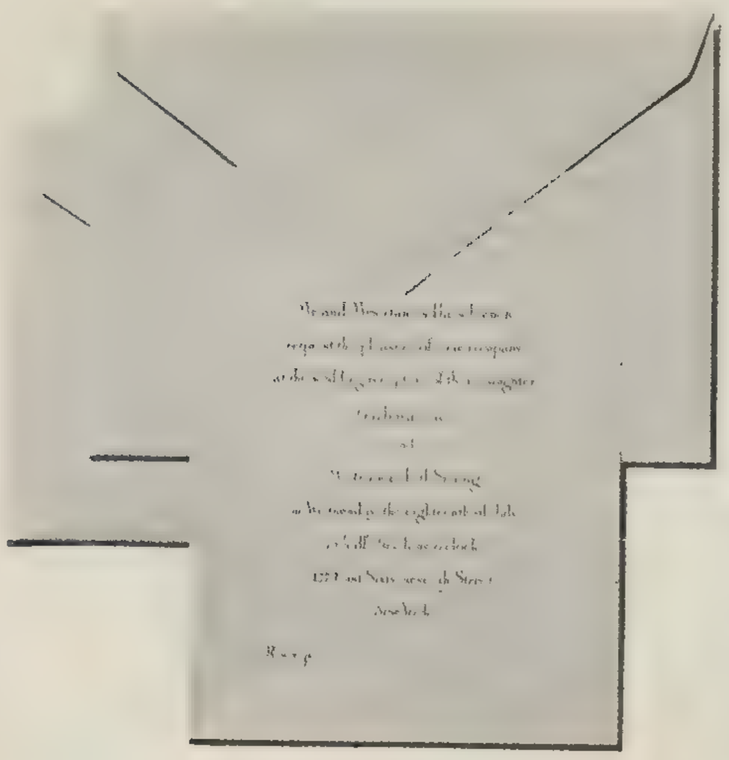


Small wedding, big reception—at home

One of the nicest ways a young woman can be married: at home, surrounded by all the pleasant, familiar things she's grown up with (today, they may be polished to *un*familiar brilliancy!). Generally, only the two families are present at the ceremony—held, perhaps, in front of the flower-banked mantelpiece in the drawing room; then, as many friends as the house will hold, comfortably, are asked to the reception afterwards. The bride's dress should be unmistakably, and beautifully, a wedding dress: here, white satin, full-skirted, with a high, covered bodice, long sleeves, and a small (eighteen-inch) train. Her veil—not being required to trail mistily down a church aisle—is waist-length, unless a longer one of family lace is preferred. The bridegroom here wears a cutaway, but he might, with equal correctness, wear a short black sack coat with the same accompaniments of grey waistcoat, striped trousers. (In either case, his best man will dress exactly as he does.) The maid or matron of honour—probably, at this kind of wedding, the bride's only attendant—wears a day-length dress, of silk chiffon in this case, and a pretty headdress; the bride's mother (real heroine of the day!) wears, here, a day-length satin dress, a pretty, frivolous hat. (Her dress could be floor-length, if she prefers.) As the bride comes downstairs on her father's arm, the wedding march might be the exquisite "St. Anthony Chorale" from Brahms' *Variations on a Theme by Haydn*. The décor is—a houseful of flowers; the refreshments, a buffet "high tea" (see menu at right). Our bride carries a small bouquet of lilies of the valley, its streamers twined with the same flowers; her attendant carries, here, a sphere of full-blown, heavy-headed pink roses. The invitation (shown left) is in shaded Antique Roman lettering on écru-white kid-finish paper, and is for the reception only. Although perfectly formal, this wedding at home has a special charm—the happy atmosphere of "a family affair."



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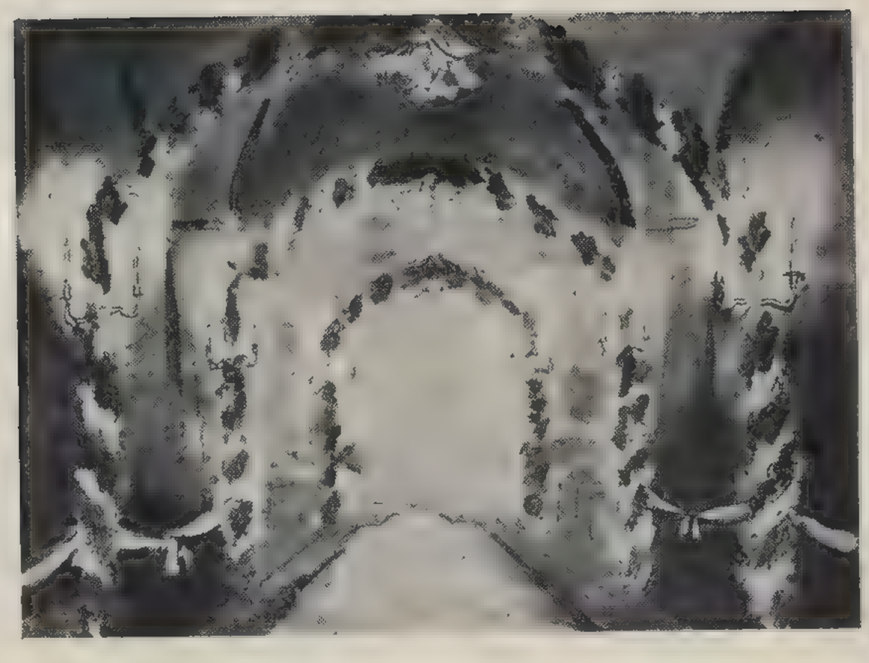
Tiny hot mushroom tartlets
Hot cheese tartlets
Hot biscuits with Virginia ham
Curried shrimp
on hot buttered croutons
Surprise sandwich loaves
Matrimony cookies
Sugared grapes
Bride's cake
Champagne punch
Tea and coffee

Illustrated: Wedding dress of white silk and Celanese acetate satin, about $175. Tulle veil falling from a pearl-beaded Swedish crown. Maid of honour's dress, pink silk-and-rayon chiffon; $40. Her headdress, lilies of the valley and white taffeta. The bride's mother wears a royal-blue satin jacquard dress by Nettie Rosenstein; $175. Her hat—dotted tulle, a white rose—by Gardner. All, at Bonwit Teller. Wedding dress, also at Wanamaker's, Phila.; Frederick & Nelson. Bridegroom's cutaway, grey double-breasted waistcoat, striped trousers, all of British woollen: at Brooks Brothers. Gold wedding ring by Schlumberger, at Tiffany. Bouquets by Emmett & Holcombe. Crane wedding invitation from Dempsey & Carroll.





Country-church wedding, garden reception

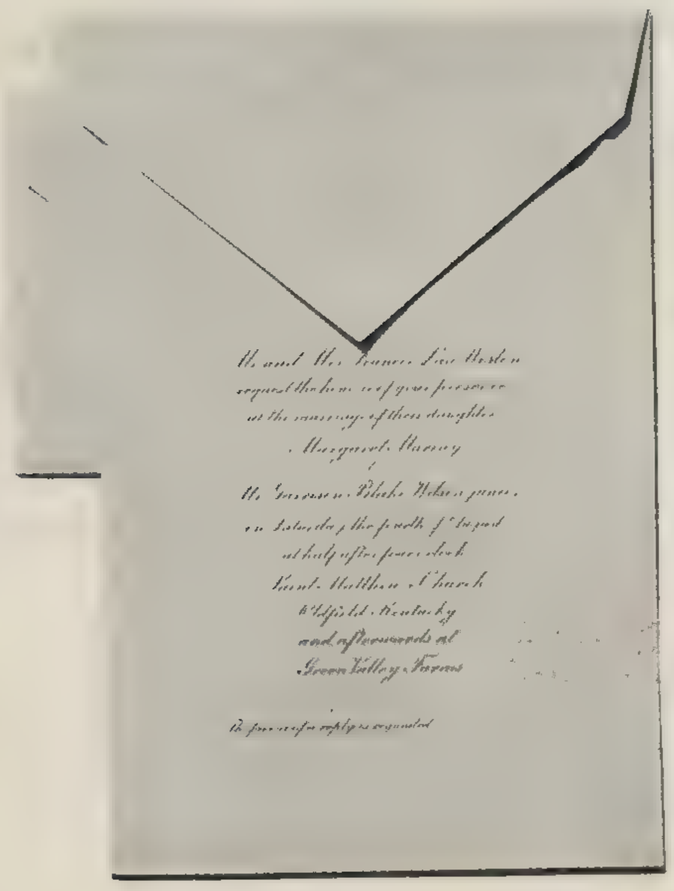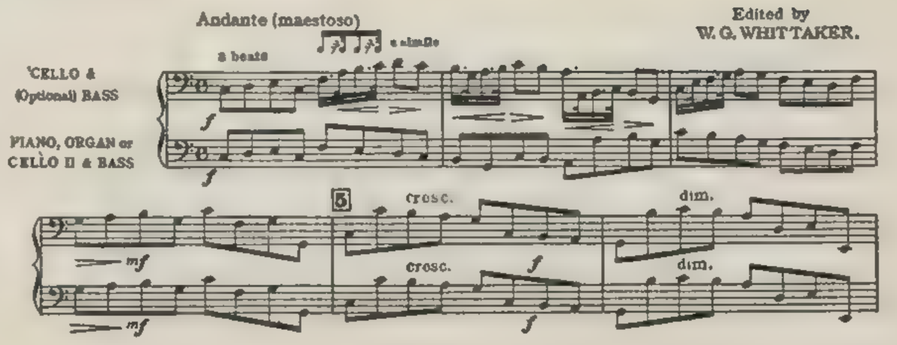




Lovely time—and place—for a wedding: a Saturday afternoon, in the summer or early autumn, in the country. The ceremony is in the little country church—decorated, perhaps, with green-and-white garlanded arches over the centre aisle, a cluster of lilies hanging from each arch like a peal of bells. As a processional, the organist might play the joyous "Sinfonia" from Bach's *Church Cantata No. 196.* Then, at the reception at the bride's family's country house, there are little tables in the garden, and a buffet supper such as the one suggested here—light, but substantial enough for country appetites (or those with a long drive ahead). The tables might be covered with white cloths edged and bound in mignonette-green velvet ribbon; guests might sit on little gilt ballroom chairs with white cushions. Although there's no reason why a country bride shouldn't wear white satin if she wants to, the chances are she'll choose something like the dress shown opposite—white organdie, long-sleeved and covered, but with a fresh, airy look. Her bridesmaids and flower girl are in organdie; her mother, in very pale beige lace. The bridegroom is dashing in navy-blue blazer, immaculate white flannels—although he has considerable leeway here. (He could have worn a blue suit—or a cutaway; either way, his best man and ushers would have followed suit.) The bride's bouquet is a cascade of white flowers—lilac, roses, delphinium, stock; the bridesmaids carry baskets of field flowers. The invitations (in plain script, on écru-white) are for ceremony and reception combined—almost a must at country weddings.

Canapés
Sandwiches
Curried chicken with rice
Shrimps Créole with rice
Green salad
Coffee ice cream with kirsch
Bride's cake
Champagne
Coffee

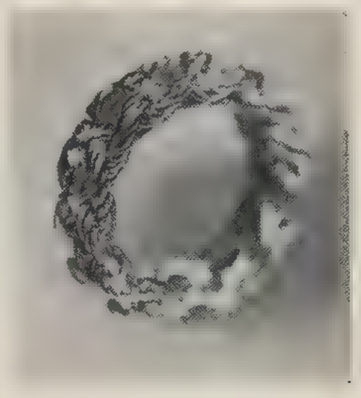






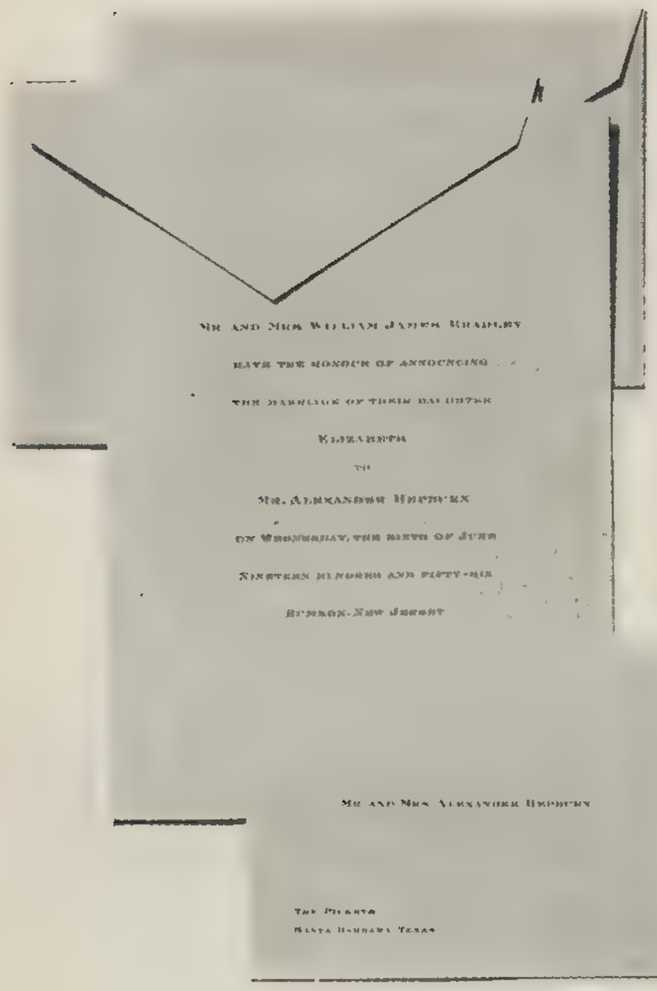
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Illustrated: White silk organdie wedding dress; by Sophie, $395. Long tulle veil springing from a lily-of-the-valley coronet. Bridesmaid's dress of champagne-coloured organdie and handkerchief linen embroidery; by Cahill, $135. Leghorn hat by Tatiana. Flower girl's dress: custom-made of pale-green silk organdie. $90. The bride's mother wears a pale-beige Chantilly lace dress by Ben Reig; $425; a rose-petal hat by Tatiana. The bridegroom wears a navy-blue Viyella flannel blazer, white British woollen flannel trousers. Everything: Saks Fifth Avenue. Gold-and-diamond ring: Van Cleef & Arpels. Bouquets by Ann Hagan. Invitation from Tiffany. Décor by Valerian Rybar.

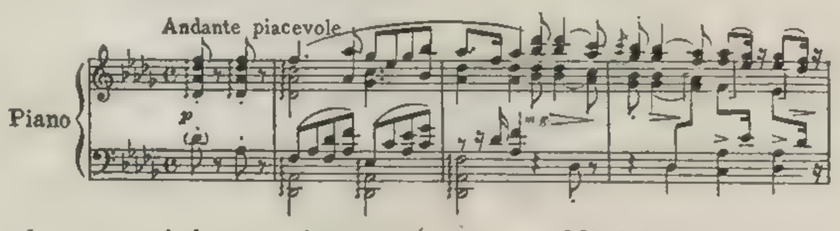




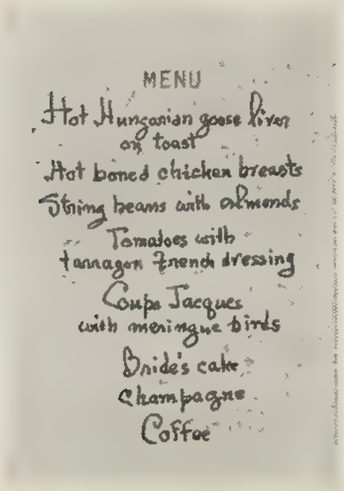
Marrying—quietly

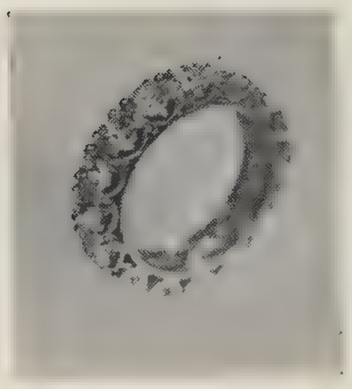


There are many reasons for a small, quiet wedding. One may be the question of time—a sudden change in the bridegroom's Army orders or business plans makes speed essential. Or it may be a second wedding. Or—and this is one of the most excellent reasons we know—it may simply be what the bride and groom prefer. Whyever it was planned, the very small home wedding often attains a sort of perfection that's difficult, to say the least, for the wedding with a "cast of hundreds." Only a handful of close friends and relatives are invited, by telephone or note; other friends, acquaintances, and family connections are informed of the event by an engraved announcement. (See left—this one, accompanied by an "at home" card giving the couple's new whereabouts. Both are engraved in Shaded Roman lettering on écru-white plain cards.) With such a small, manageable group, it's possible to have everyone sit down to a pleasant, leisurely meal after the ceremony; if it's a noon wedding, the meal might be a luncheon such as the one suggested, left. And if there's a musician or two on hand, a delicious choice for the wedding music would be Mozart's *Eine Kleine Nachtmusik*. Everyone present is dressed as if for a luncheon or afternoon party, including the bride and groom. Here, the bride wears a charming dress of pale-beige ribbed silk, a toque of softly-gathered tulle in the same pale beige; her bouquet is one immense cabbage rose, encircled with stephanotis and green leaves, and ribboned in beige velvet. Her mother's dress is sage-green silk taffeta, paper-thin and rustly, prettily set off by an oversized pillbox of white feathers. The flower girl wears an enchanting white organdie party dress with green embroidery and a green velvet ribbon sash, a coronet of white flowers and green leaves; she carries a nosegay of clustered small white roses. And the bridegroom's wedding costume is traditionally a well-cut, dark-blue wool suit and waistcoat; in his buttonhole, the traditional single flower from the bride's bouquet.



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Illustrated: Bride's dress—beige ribbed silk (this, by Fashion Silks); $110. Beige tulle toque, satin bow, by Balenciaga-Gardner. Bride's mother's dress of sage-green taffeta, by Fira Benenson; $265. White feather pillbox by Gardner. Flower girl's white Pima organdie dress by Joseph Love; $20. Coronet by John Frederics. Dresses: all at Lord & Taylor; Hudson's. Hats: all, Lord & Taylor. Bridegroom's navy-blue suit, of British woollen: Brooks Brothers. Platinum and diamond wedding ring: Harry Winston. Announcement and at-home cards, Crane's "Kid Finish" with Shaded Roman lettering: Dempsey & Carroll. Bouquets: Ann Hagan. Wedding cake: House of Blanche.



Wedding sequence: 1956 brides: their going-away choices

This page: a bride who'll marry in white satin go away in taupe cotton—and very likely go right on through the year in the latter. Lace-panelled wedding dress with a short train, in Oneida silk satin; about $325. Bonnet of lace, tulle veil. Cashmere cotton dress, black satin bow, by Ben Barrack in M&W Thomas cotton; about $50. "Passporter" bag with zippered base for cosmetics. Everything Bergdorf Goodman. Both dresses also at Dayton's. Shoes: Delman.



KAREN RADKAI

This page: one bride; the two dresses of her wedding day. Wedding dress,
lace from neckline to hem—and the hem's the news: ankle-length, scalloped.
Bouffant bow at the back. By Pandora, in Ametex lace, about $155.
White-flowered crown, short tulle veil. Going-away costume
(going to be a marvellous travel costume, year round): brown knitted wool sheath
and jacket with a button-on, button-off collar of Russian sable. By David Crystal,
about $125. Everything at Bergdorf Goodman. Both dresses, also at Harzfeld's.

Wedding sequence —continued

Beautiful way for a bride to look—for her wedding, for her wedding trip. Wedding dress of satin, cupid white taffeta with a great white rose-petal garnish tied in a bow low at the back. Headdress, a magnificent bow over lilies of the valley. Dress by Murray Hamburger, of Bemberg rayon and acetate taffeta, about $100. Going-away suit, going a long way toward a monotone: heather-green tweed. This, by Master-Stone & Preston in British woollen, $210. Everything: Jay Thorpe, Wedding dress, also at The Broadway, Pelham shop. Enzo hat.





KAREN RADKAI

Following the wedding dress, yards of skirt—enough to sweep along beautifully. The dress, of white silk brocade, is by Bianchi, about $195. White brocade crown with a bouffant tulle veil.

Same bride's thinking about a going-away suit: a suit that's practically a capsule trousseau. Black ribbed wool jersey jacket and skirt; a drawstring over-blouse of banana-coloured silk crêpe. This, by Mollie Parnis, about $145; ready in August. Everything, at Bonwit Teller.

Dress and going-away suit, also at Neiman-Marcus. Emme hat.





Wedding party in a garden

Ideas by Valerian Rybar

One of the most beautiful rooms a house can have, and it oughtn't to go to waste when there's a wedding in the family—a beautiful garden. There's a nice blue canopy handy (the sky), the carpet problem is solved (clipped lawns), so are the flowers—and what doesn't come naturally can be filled in by the florist. Also, space always seems much less limited, noise dissipates into the blue like smoke—and so does smoke, which takes care of *that* problem nicely. These four ideas for buffet settings for any fair-size garden were planned especially for Vogue by decorator Valerian Rybar; are sketched here by Jan Balet. Mr. Rybar leans to a white-and-green scheme for garden receptions, to a nice blending of the formal and the natural.



Leaf-topped buffet

Circle the stateliest shade tree in the garden with plywood,
and set the table—white linen, white flowers.
The outer circle: dahlia-studded shrubs in urns.



Wedding-cake pavilion

Marquee of satin streamers around which the guests
can forgather to watch the cutting of the cake. It's built on a
pinked carpet, with the cake-table covered in white satin.



Evening buffet in a topiary ring

Boxwood hedge (the greenery can be supplied by a greenhouse if necessary)
in a formal arrangement of arches, and hurricane globes on poles.
Table décor: dotted swiss, taffeta streamers, a bird cage and doves.



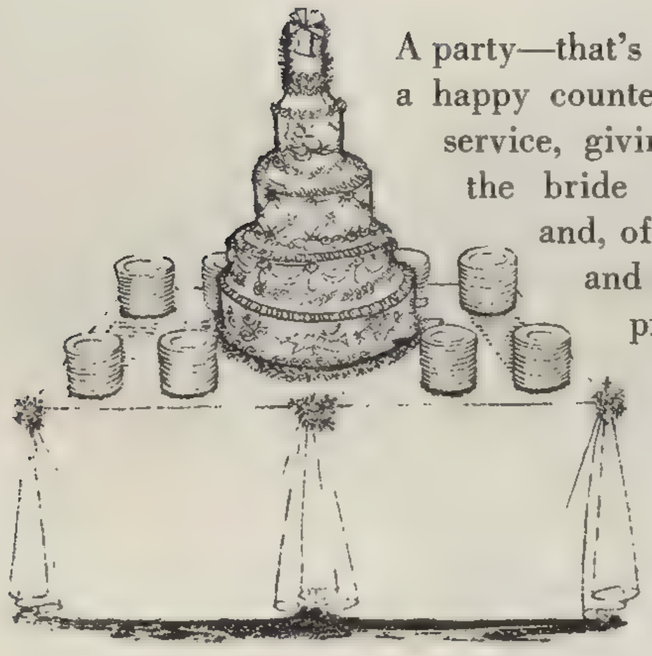
Lighter-than-air setting

Buffet suspended in an *allée* of trees—cover
the guy wires with satin, the table with scalloped faille
(cut short, so you can see the trick).

FOOD AND DRINK FOR THE WEDDING GUESTS

8 menus, 9 recipes, and a little advice

BY JUNE PLATT



The wedding cake on its own table

A party—that's the real idea; a reception makes a happy counterpoint to the solemnity of the service, giving the guests a chance to see the bride and groom, to toast them—and, of course, to see each other. Food and drink should be both gala and pretty, a premise followed in the plans suggested here, which include notes and recipes with the additional pleasant quality of surprise.

Some things are musts—the wedding cake, for instance, and champagne or a good punch. In Roman times the groom used to break a small cake, fragile and crumbly, over the head of the bride as she crossed the threshold of their new home, indicating the substantial nature of their new household. Now the bride and groom together cut the first slice, indicating, presumably, joint enterprise. In the North, tradition rests on a fruitcake, but in the South the bride's cake is usually white all through. For a champagne reception, the rule of thumb is to order a half bottle a person, with the understanding that what is not consumed can be returned. With punch (for which one good rum formula is given here), allow four cups a person, and count on roughly thirty cups to a gallon of punch.

For the rest of the menu, choices are freer; eight excellent possibilities are outlined here, the first four corresponding to the weddings described on pages 68-75. With a relatively complex menu like the first buffet, obviously a generous complement of small tables is in order so that guests, having served themselves, may then sit down. With most of the other buffet menus, tables would be pleasant but are not really needed; wedding guests are usually quite cheery standing about or sitting down with plates in laps. (Stars indicate dishes for which recipes are given after the menus.)

FOR A BIG RECEPTION AFTER A BIG CHURCH WEDDING

HOT BORSCH WITH SOUR CREAM
ASPIC OF SEA FOOD
IN FISH MOULD
water-cress sauce
CHICKEN ASPIC CHAUD-FROID
decorated with heart-shaped truffles
HOT BAKED VIRGINIA HAM
VEGETABLE SALAD
(Separate mounds of garden vegetables in French dressing)
JELLIED CUCUMBER RING
with sliced cucumbers on top
PINEAPPLE MERINGUE
(Halves of fresh pineapple filled with pineapple ice, with lids of toasted meringue)
BRIDE'S CAKE
Champagne
Coffee

FOR A BIG RECEPTION AFTER A SMALL WEDDING AT HOME

TINY HOT MUSHROOM TARTLETS*
HOT CHEESE TARTLETS
HOT BISCUITS WITH VIRGINIA HAM
CURRIED SHRIMP*
on hot buttered croutons
SURPRISE SANDWICH LOAVES*
MATRIMONY COOKIES*
SUGARED GRAPES*
BRIDE'S CAKE
Champagne punch
Tea and coffee

FOR A RECEPTION AT HOME AFTER A COUNTRY WEDDING

CANAPÉS
Small ripe tomatoes stuffed with guacamole; foie gras shaped into balls, rolled in chopped truffles; jumbo ripe olives soaked in olive oil; thin heart-shaped bread-and-butter sandwiches
SANDWICHES
CURRIED CHICKEN WITH RICE
SHRIMP CRÉOLE WITH RICE
GREEN SALAD
COFFEE ICE CREAM WITH KIRSCH
BRIDE'S CAKE
Champagne
Coffee

FOR A SEATED LUNCHEON AFTER A SMALL WEDDING AT HOME

HOT HUNGARIAN GOOSE LIVER ON TOAST*
HOT BONED CHICKEN BREASTS
STRING BEANS WITH ALMONDS
RIPE TOMATOES
with tarragon French dressing
COUPE JACQUES WITH MERINGUE BIRDS
BRIDE'S CAKE
Champagne
Coffee

FOR A LARGE SEATED LUNCHEON AFTER A LARGE WEDDING

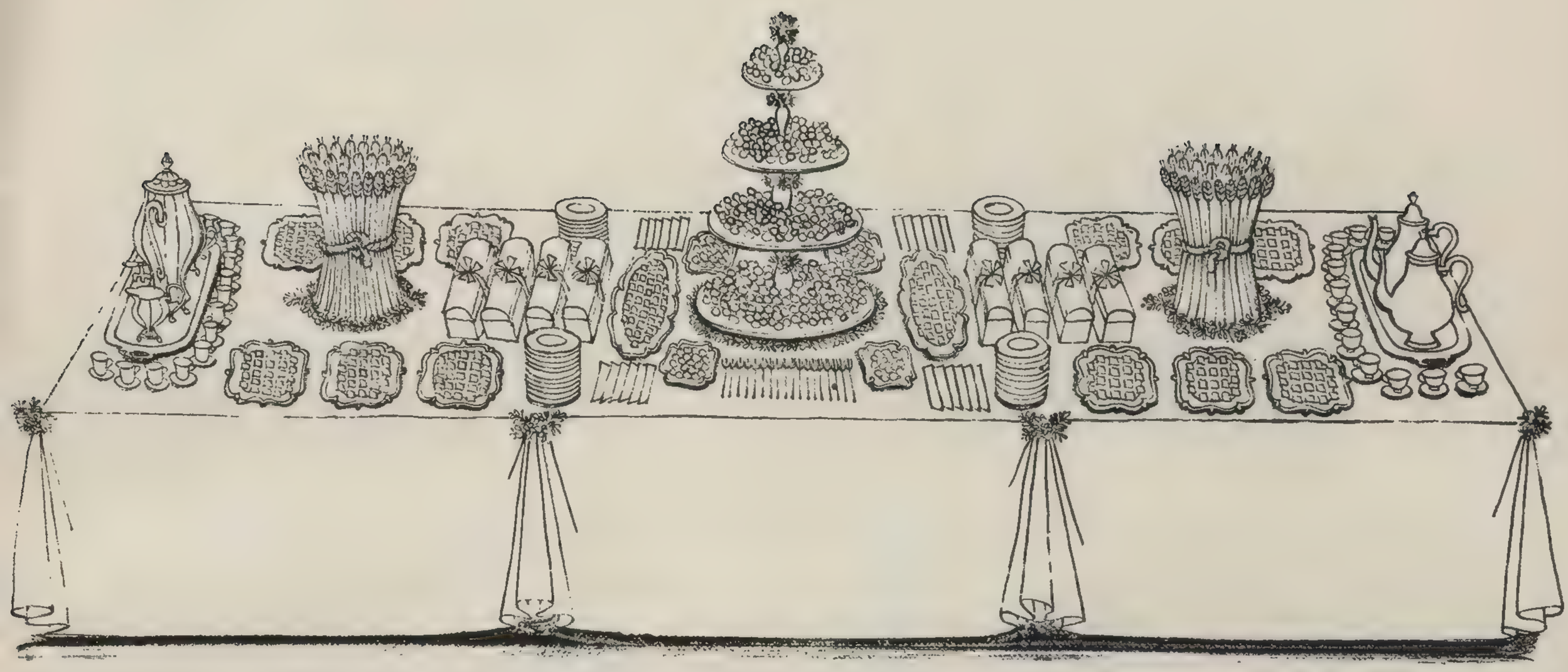
COLD ASPARAGUS SOUP
LOBSTER À L'ARMORICAINE
with heart-shaped pastries
BONED SQUAB
stuffed with pistachio nuts
WATER CRESS SALAD
(oil and lemon dressing)
FRESH RASPBERRIES IN FRESH RASPBERRY JUICE
(well sweetened, flavoured with white framboise liqueur)
BRIDE'S CAKE
Champagne
Coffee

FOR A SMALL SEATED LUNCHEON AFTER A COUNTRY NOON WEDDING

POLKA-DOT MELONS
To be at each place setting, where guests are to be seated
SOFT SCRAMBLED EGGS
on hot curried toast
RICE PANCAKES WITH HAM IN MARMALADE SAUCE*
BRIDE'S CAKE
Champagne
Coffee



Tray of hot mushroom tartlets



DRAWINGS BY JAN BALET

WEDDING BUFFET: Sheaves of wheat (for riches) and small clustered forget-me-nots with rosemary (for fidelity in love) trim this pretty table. The wedding feast, from left to right: coffee in a handsome service; plates of sandwiches; four "surprise" sandwich loaves tied with ribbons (recipe in this article); a graceful quadruple-tiered centrepiece to hold sugared grapes (recipe later); and banking this, plates of cookies, white peppermints, and tidy rows of napkins, silver; plates at four points; then four more "surprise" loaves, plates of sandwiches, and a tea service.

FOR A RECEPTION AT HOME AFTER AN EVENING WEDDING

CURRIED SHRIMP ON CROUTONS*
HOT TURTLE SOUP
GNOCCHI
STRING BEAN OR ASPARAGUS SALAD VINAIGRETTE
ORANGES WITH CARAMEL SAUCE
BRIDE'S CAKE
Champagne
Coffee

FOR A SEATED LUNCHEON AT HOME AFTER A HOME WEDDING

DOUBLE-STRENGTH CHICKEN BROTH
SWEETBREADS WITH AVOCADOS AND ALMONDS
WILD RICE AND SEA FOOD CASSEROLE WITH SAUCE
NEW GREEN PEAS
BEET AND WATER CRESS SALAD
PEACH SCHAUM TORTE*
BRIDE'S CAKE
Champagne
Coffee

SURPRISE SANDWICH LOAF

For this, use a 2-pound, uncut sandwich loaf. (It is well to order these in advance.) For the filling you may use thin-sliced white meat of chicken or ham, truffled goose liver, Swiss cheese, cream cheese and dill, or chopped black olives moistened with a little butter and a very little mayonnaise. (Chopped pickles and walnuts, cold lobster, water cress, cucumber and dill tomato, water cress and egg, or, naturally, one of your own specialties can be used for the other sandwiches to be set out on plates.)

With a sharp knife carefully slice off the top crust of the sandwich loaf in one piece. Insert a long knife at one corner between the crust and the soft part of the bread until you strike the bottom; then carefully saw all around the bread. This will loosen the block of soft bread except for the bottom. Now insert the knife, not quite at the corner between the lower crust and the side crust and push it in until you hit the back crust; then carefully saw your way across almost to the end. The block of white bread will then easily come out intact, leaving a box of crust. Use this bread for making the sandwiches, which, if properly cut, will fit neatly back in the crust. Wrap in waxed paper and store in the refrigerator.

When the lid is again put on, it should appear to be in its original state. Tie a pretty ribbon around the loaf or across the top crust. Or leave the top crust off entirely, and tie the ribbons around the perimeter of the loaf, finishing each with a fancy bow or pompon; this leaves the sandwiches visible in their "box" and does not involve any untying of bows on the buffet.

MR. JOSEPH PEABODY'S PUNCH

12 lumps of sugar
1 bottle of the best Jamaica rum
6 glasses of cognac
3 glasses of Madeira
1 doz. limes (large) or 2 doz. small ones
1 jar of guava jelly
1 pint of green tea
Sugar to taste (granulated)
1 pint of boiling water
One large cake of ice

Rub the dozen lumps of sugar on the rinds of the limes to get the essential oil diffused onto the sugar. Cut the limes and squeeze, and strain the juice. Make a pint of freshly brewed, strong, green tea and pour it over the sugar and stir until dissolved. Then add the lime juice. Dissolve one glass of guava jelly in one pint of boiling water. Add this to the tea, then add one bottle of the best Jamaica rum, 3 wine glasses of Madeira, and 6 wine glasses of good cognac. One may weaken at this point and add about a quart of boiling water, which is not advised. Taste and add a little more granulated sugar, if necessary. This mixture should stand for at least 12 hours before serving. Allow a large cake of ice to float in the punch for an hour before serving, which serves two purposes: making the concoction cool and pleasant to the taste and diluting it to a pleasant strength. *Mr. Peabody's Punch from Adelaide W. Rice's hand-written recipe book, dated Christmas 1891.*

HOT MUSHROOM TARTLETS

For pastry:
1⅓ cupfuls pastry flour
1 teaspoonful granulated sugar
½ teaspoonful of salt
½ cupful sweet butter
1 egg

For filling:
2 tablespoonfuls butter
2 level tablespoonfuls of flour
⅔ cupful of thick cream
1½ tablespoonfuls Parmesan cheese
Salt and pepper
1 lb. of fresh mushrooms

Make the pastry early in the morning or even the night before the party. Sift pastry flour with sugar and salt. Work into this with the finger tips the sweet butter. Bind together with slightly beaten egg and form into a ball. Put in a bowl, cover tightly; place in refrigerator.

When ready to bake the tartlets, roll out fairly thin; cut out circles with a biscuit cutter, making them 2 inches in diameter. With these line 24 tiny little muffin tins. Crimp the edges. Bake until a delicate brown in a moderately hot oven (450° F.). When ready to serve, place them back in the oven to just barely warm through, and fill each one ¾ full with piping hot mushroom mixture.

Filling: Wash, dry, cut off tough part of stems, and peel mushrooms. Chop them very, very fine. Melt butter in a pan. Add mushrooms. Cook slowly without browning until they draw their juice and cook down again. Then add flour, stir a minute or two while cooking; then add gradually about ⅔ cupful thick cream, and cook, stirring all the while, until thick and smooth of consistency. Season to taste with salt and pepper and Parmesan cheese; continue cooking a second or two longer to melt the cheese. Fill the little tartlets and serve at once. This recipe will make 24 tartlets; they should be small enough so they can be picked up and eaten in a single bite.

SUGARED GRAPES

Pink emperor or green Malaga grapes
Crystallized sugar
Whites of 2 eggs

Wash firm pink emperor or Malaga grapes and dry them well. Beat the whites of 2 eggs very slightly. Dip the grapes in bunches in and out of the beaten egg, shake off all the excess egg, then lay the grapes on a big piece of paper and sprinkle copiously with crystallized sugar



Table with champagne and punch

(the kind used by bakers on sugar buns); then gently turn the bunches over and sprinkle, again, copiously with sugar and do not disturb until the white of egg has dried and the crystals have become firmly attached. Place on a pretty serving plate covered with green galax leaves, which have been washed and dried well. If the crystallized sugar is not procurable, granulated sugar may be used instead.

(*continued on page 113*)

MILTON GREENE



SIR LAURENCE OLIVIER MARILYN MONROE

PEOPLE ARE TALKING



TERENCE RATTIGAN

ABOUT . . .

PEOPLE ARE TALKING ABOUT . . . Politics, and the new interest centring on the Republican nomination—no longer a "mere formality" but a matter of deep concern. . . . John Mason Brown's book, *Through These Men,* in which he writes of politics with a critical sense that aims to instruct and, at the same time, to be both fascinating and cool. . . . The four-year-old son of a clergyman who mesmerized his entire day-camp group by identifying himself on the first day as "Ross the Boss."

PEOPLE ARE TALKING ABOUT . . . The new movie, *High Society*, with Grace Kelly easier, but just as pretty, even in her Katharine Hepburn moments when she dives tipsily and fully dressed into a swimming pool, a Hollywood symbol for extravagant richness, recognized all over the world. . . . The great retrospective Matisse exhibition in Paris; rigorously selective, the show of only one hundred paintings will have forty-seven works lent by Americans. . . . The song with this one line curiously out of joint with the rest of the cheap lyric: "He's next of kin to the wayward wind."

PEOPLE ARE TALKING ABOUT . . . Two women jazzists, both to play at the Newport jazz festival: Jutta Hipp from Germany and Toshiko Akiyoshi from Japan, with the Japanese pianist almost scandalously fiery. . . . The honest and vital exhibition of paintings by Albert Sterner at the Berkshire Museum in Pittsfield. . . . *Moby Dick,* John Huston's Melville movie, full of doom, symbolism, and remarkable colour but somehow lacking the final smack of fatality. . . . Doris Day singing the full-fleshed melody, "Whatever Will Be, Will Be."

PEOPLE ARE TALKING ABOUT . . . *Hotel Paradiso*, the French play that is now a London hit with Alec Guinness, terrified, roguish, bold, and middle-aged, who answers, at one point when a policeman remarks that the man he is hunting is very much the size of Guinness, "No, no, much taller," as he tries to shrivel down to the size of a privet leaf. . . . The present phrase for a mixed-up situation (see above) : "What a salad."

PEOPLE ARE TALKING ABOUT . . . This likely trio in a new movie, *The Sleeping Prince,* in which Sir Laurence will be the sleeper and Miss Monroe, a malty Milwaukee chorus girl whose short dalliance, during the Coronation of George V, with The Prince Regent of Carpathia brilliantly awakens him from "the long grey sleep of Prudence to the magnificent scarlet dawn of Folly." Perhaps the least known of this famous threesome is Terence Rattigan who has gone from success to success ever since he was twenty-five and wrote *French Without Tears.* His dialogue has a hard exactitude, his plays reveal beautiful bones beneath the sheathing wit; but the emotions are sometimes a little cramped, the scope blocked off. The Regent, incidentally, is described as "Just kind of cute . . . no sense of humour, no charm, not much manners." Just what everyone wants.



TOTO

TOTO, a wispy, wise-eyed comedian, Neapolitan as *pasta,* is on-stage a direct descendant of Punchinello, and off-stage, Antonio, Prince De Curtis, a descendant of Emperor Constantine the Great. One of Italy's most durable actors, TOTO has the stiff gestures of a stick-man, injects a vibrant electric pathos into his farcical rôles. He shines in those superbly scrambled Italian movies like *Cops and Robbers* in which he played a fast pickpocket chased by Aldo Fabrizi, a fat policeman. Recently, he played a charmer of the Naples underworld in Vittorio De Sica's movie, *Gold of Naples;* plays with him in another, *Roman Tales.* The black derby is almost as much a constant as Groucho Marx's cigar. A polite, Meridional gentleman, Antonio, Prince De Curtis, actually lives quietly in Rome, saves his comic verve for films when he becomes TOTO.



GUY BOURDIN

MINOU DROUET

This Breton child, with the fair, frail enchantment of a Grimm Brothers waif, has been accused of writing poetry and of *not* writing poetry. It began last winter when the first book of poems by this eight-year-old appeared in a private edition published by René Julliard. Naturally the Minouphiles called her a prodigy and the Minouphobes retorted with phony. The Phobes claimed that her guardian, Mlle. Claude Drouet, wrote the verses, "*tristes et désenchantés,*" simulating the staggering script of a child. Following the publication, however, of a second book of poems and letters, Minou became a member of the Society of Authors and Composers, after writing, in a half-hour test, a delicate poem on the skies of Paris. Detached from the literary fracas, Minou, wearing small spectacles, continues to write her poems, and plays ball with her guardian in the garden.

12 FAMOUS MUSEUM DIRECTORS

as they would look if their favourite portraitists painted them



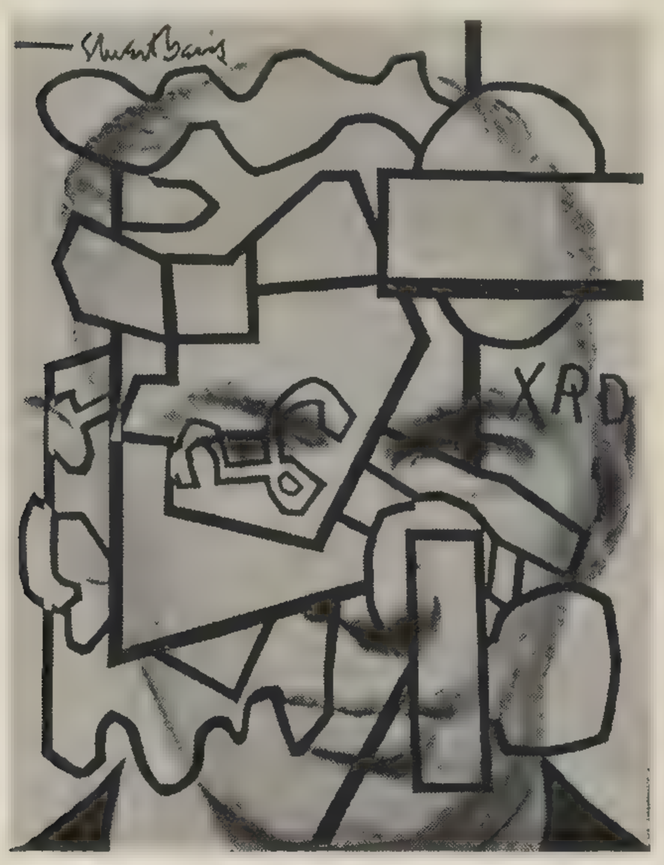
JOHN WALKER, the new director of the National Gallery of Art in Washington, chose for his portraitist, Rembrandt, and for the painting, the famous "Self-portrait" in the Mellon Collection. At forty-nine, Walker is just where he wants to be. Knowledgeable, gay, deceptively non-disputatious, he likes to write, has an easy style through which his erudition shows.



DR. GRACE L. MCCANN MORLEY, the director, since 1935, of the San Francisco Museum of Art, preferred Henri Matisse and his painting, "Girl with Green Eyes." Dr. Morley, an authority on French painting, has a spreading interest in pre-Columbian art, Sienese painting, San Francisco artists, and almost everything in between.



RENE D'HARNONCOURT, director of New York's Museum of Modern Art, chose for his portrait painter Ben Shahn and this painting, "Two Witnesses." An enormous man with an exhausted face who loves enormous tiring projects, he is especially involved with the relationship between contemporary art and primitive arts, has put on such big superb shows at the Museum as the arts of the South Seas, ancient arts of the Andes, and Indian art of the U. S.



JAMES JOHNSON SWEENEY, director of The Solomon R. Guggenheim Museum in New York, chose Stuart Davis and the painting, "Cliché." Sweeney, a big, energetic man with a varied career, has brought the Guggenheim to the top level through his beautiful installations and independent taste. (Someone said: "Jim is *more* independent than a hog on ice.")



JAMES J. RORIMER, the nearly new director of New York's Metropolitan Museum of Art, chose Rogier van der Weyden and the portrait of Francesco d'Este. At fifty, this authority on Renaissance and Mediaeval art runs the country's greatest museum. For twenty-five years, Rorimer, an extraordinarily able scholar-administrator, devoted himself to The Cloisters.



PERRY RATHBONE, the almost new director of the Museum of Fine Arts in Boston, chose Edgar Degas for his portrait painter, and the Duke in the painting, "The Duke and Duchess of Morbilli." This supple-minded, learned man has a well-developed sense of how to get people into museums. When he directed the St. Louis City Art Museum he put on a river craft show, "Mississippi Panorama." For Boston's exhibition of sports paintings, he put in a skating rink and had Olympic skater, Tenley Albright, skating.

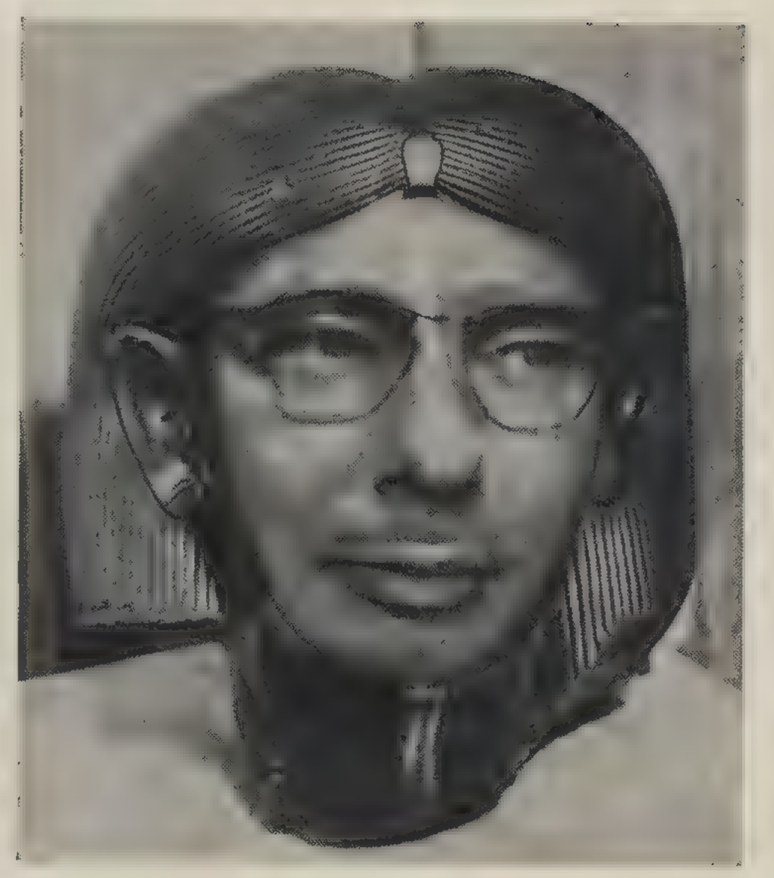
Vogue asked twelve of the most important museum directors in the country a simple question with a simple condition: whom would you like to do your portrait, someone represented by a portrait in your museum. Their answers are shown here with a little photographic trickery. Two directors preferred Rembrandt, two Rogier van der Weyden, and the rest scattered their choices through the ages, one director picking an unknown Egyptian, 1900 B.C.; and another, Stuart Davis, well-known American, 1955.



LAURENCE SICKMAN, the director of the William Rockhill Nelson Gallery of Art in Kansas City, Missouri, chose Ingres for his painter, and the portrait, a sketch of Paul Lemoyne. (His other choice: El Greco.) A specialist in Far and Near Eastern Art, he manages a diverse and wonderful museum, ranging from an Egyptian figure to the Darrel Austin "Blue Bull."



MRS. ADELYN D. BREESKIN, director of The Baltimore Museum of Art, preferred Rembrandt and a portrait of his son, Titus. A distinguished, fine-boned woman, the mother of three daughters, she brought the famous Cone Collection to the Museum with which she has been associated for twenty-six years. She is quiet, easy, and definite.



EDGAR CRAIG SCHENCK, the director of The Brooklyn Museum, chose an unknown Egyptian sculptor for his portraitist. A wiry, effective man, he has made a happy career out of being a clever director, in turn, of the Honolulu Academy of Arts, of the Smith College Museum, and of the Albright. He is particularly good at installing shows, at acquiring rarities.



DANIEL CATTON RICH, director of The Art Institute of Chicago, chose fifteenth-century Rogier van der Weyden and his portrait of Jan de Gros. A witty, occasionally bitter writer, he knows a massive amount, protests against the art snobbery of collectors who content themselves only with the contemporary; the Institute owns some of the greatest Impressionist and contemporary paintings.



WILLIAM M. MILLIKEN, director of The Cleveland Museum of Art, chose an eighth-century German cloisonné medallion. Everything about him and his museum has a special sense of connoisseurship. His mind, like his galleries, is unobtrusively stacked with treasures.



HENRI MARCEAU, the new director of the Philadelphia Museum of Art, chose an anonymous painter of Bruges who is known as The Master of the St. Ursula Legend. (In the Museum's John G. Johnson Collection there is his "Portrait of a Donor.") Cultivated, agreeable, Marceau, a man especially interested in sculpture, has put on some remarkable sculpture shows.



News coming in shoes: princesse heels

It's not just the elegant little look of it; it's the slender little flare to the shape of this heel that gives it its name. And, curved well in from the back of the shoe, the new princesse heel is making subtle changes in what has come to be known as "the Capezio look"—the look is still simple and understated, but this way it's more urbane, fits very serious city dressing despite the fact it's still of middling height. The princesse-heel shoe here: rosy red kidskin with a belted suède gilet. By Capezio, in Allied kidskins. $16. Lord & Taylor; Frost Bros. Archer stockings, in "Chariot Beige."

Next point: the new peak at the toe

Opposite, shoe-news in triplicate: the most tapered toe yet, and what makes the toe beautifully wearable is this—the new way the shoe is vamped to form a little pavilion for the foot. Other data to notice about the three opera pumps shown: the height of their heels and the elegant invention of their décor—the shoe with the new peaked toe takes a definite amount of dressing to, though it takes both day and evening forms. Opposite, near right, satin and sparkle and a heel that reaches a peak equal to the toe; $45. Centre, matte calfskin and muted glitter—a chevron of tiny, smoky stones; $40, in Davis calfskin. Far right, the peaked toe for day, in Loewenstein suède, with a band of bareness; $35. All three shoes here: by Herbert Levine, at Jack Schaefer; Famous-Barr. Vision stockings.





PENN

Beauty and the bride

Beauty advice to take between the first fitting of the wedding dress and the wedding day: Work at keeping your weight *up*. Shops tell us that many brides lose as much as five pounds in the pre-wedding rush; enough to make a last-minute refitting of the dress an emergency. Good way *not* to lose weight: eat smaller meals, but more of them; rest whenever there's a chance (even ten minutes' worth seems to fortify); consider booking a secretary for a few hours a day to check in wedding presents and send present-received cards; and you might ask your doctor about the new "stress" vitamins—devised for times when nerve-traffic is especially heavy.

Beauty advice about wedding make-up: Realize that from the time you go down the aisle on your father's arm, until the time you dress in your going-away clothes after the reception, there may not be a moment for retouching make-up; that your make-up has to be durable without looking heavy. If you're not planning to have one of the great beauty salons make you up (many have a special bride's make-up plan), do this: decide whether your skin has a tendency to "shine." If so, prepare for make-up with several quick wash-overs of mild skin freshener. If not, prepare your skin weeks ahead with careful, non-drying cleansing procedures and nightly applications of a rich cream. Then: use your usual make-up foundation, but use a shade lighter than your everyday one, and follow this with a heavy dusting of face powder. Brush off the excess and powder again—lightly. Brush mascara on with a semi-moist brush—not a wet one. As for lipstick: test beforehand for durability, and colour constancy in daylight and artificial light. If your make-up extends to the neckline of your dress (and it should), set the make-up from throat to neckline with white talcum powder, buffing off the excess with large swabs of cotton.

Beauty advice re a bride's coiffure: Begin early—at least a month before the wedding—to get your hair into shape. (And shape means gloss, softness, manageability—as well as line.) Charles of the Ritz has a program that goes this way: a pair of reconditioning treatments begins a month before the wedding, to be given a week apart. The permanent wave is a part of the second treatment—and at this time the hair is cut and shaped. Incidentally, in this plan a good deal of emphasis is placed on the look of the hair *in profile*—often the only view of the bride seen by many of the guests at the wedding ceremony.

Beauty advice to put into a cosmetics trousseau: Don't plan a drastic change in make-up now; the groom is living proof that the make-up you've been wearing works beautifully. The following is a check-list of cosmetics apart from the everyday ones that you'd take along as a matter of course: Take one of the new non-spilling deodorants (the roll-on kind, Ban, is perfect for travelling). Take an atomized hair spray (Helene Curtis makes a purse-sized one that will help set your hair in twenty minutes' time). Take a mask that can provide a quick facial (Pink Ice is a good one). Take Helena Rubinstein's waterproof lipstick if you're going where the water's fine; if you're going where the water isn't fine, take a water-softening liquid for your face (Hudnut's Pink Suds). Take sun lotion, and if your wedding trip is a motor trip, don't forget to put sun lotion on the arm that's next to the car window. Take two shades of face powder if you expect to suntan later. As for perfume for a cosmetics trousseau, take an extra bottle of the perfume you like the best. Certainly the best way to use perfume is to *use* it—with two bottles on hand, you won't be tempted to be so "saving" of it that you're not getting maximum pleasure from it.

Facing page:

Beauty advice in porcelain:

White silk damask, and turquoise-blue silk as substantial as linen—
a porcelain-like figure, from
Traina-Norell's series of
housecoat-and-housepants costumes.
This, at Bergdorf Goodman;
I. Magnin. Turquoise silk opera
pumps by Evins; diamond-and-
turquoise jewels, from David Webb.
Something to complement the mood:
"Something Blue" perfume by Gourielli.

Vogue's 1956 hope chest: new wedding linens, lingerie

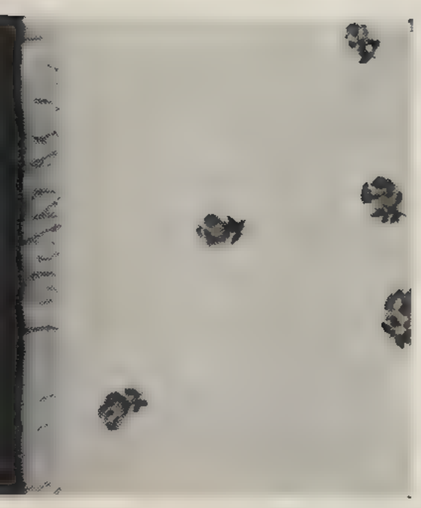
Minimum linens

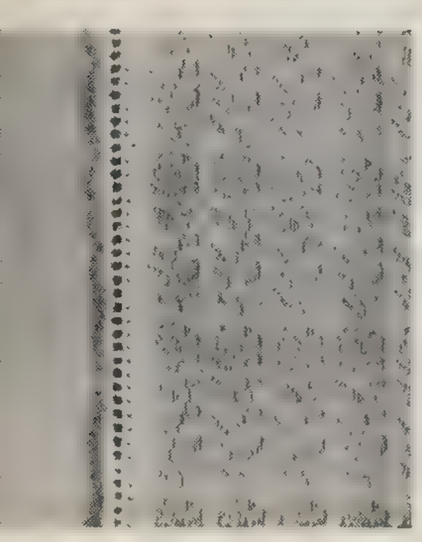
Bed linen:
- 12 single sheets or 8 double-bed sheets
- 12 pillow cases
- 4 quilted mattress covers
- 4 blanket covers
- 4 winterweight blankets
- 2 summerweight blankets

Bath linen:
- 8 bath towels
- 8 face cloths
- 4 bath mats
- 12 linen or terry-cloth face towels
- 6 linen guest towels

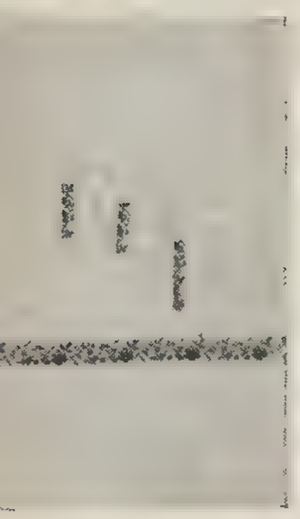
Table linen:
- 12 large dinner napkins (about 24 inches square)
- 12 luncheon napkins
- 12 tea napkins (also for breakfast trays)
- 3 sets of mats or 3 tablecloths (for everyday use, small dinners and luncheons)
- 1 set of mats or 1 tablecloth (for parties)

Kitchen linen:
- 12 linen dish towels (for glass and fine china)
- 6 heavy dish towels (for pots and pans)
- 6 dishcloths
- 2 pot holders







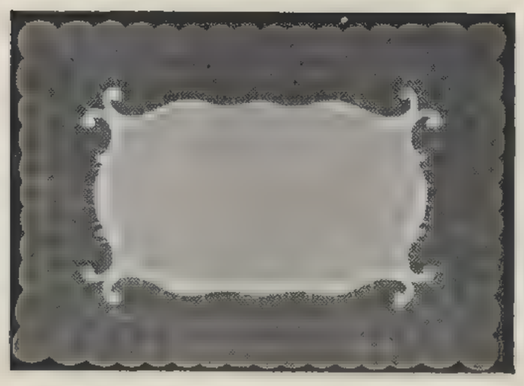


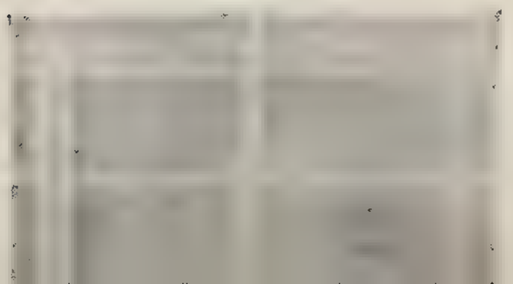


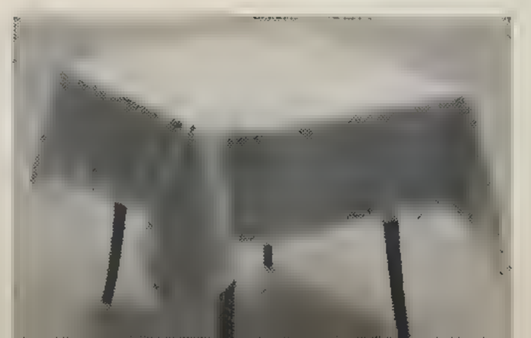


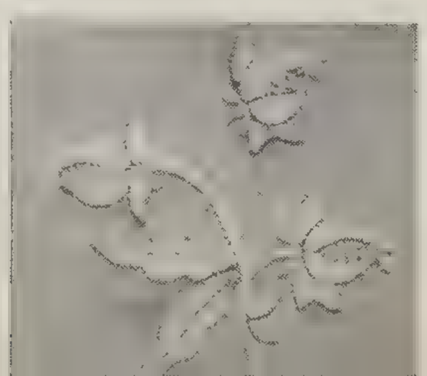
Opposite: Beautiful new ideas in bedroom décor—and there's a trend now to give a bride linens in the fashion instead of in tried-and-true tradition. White is still basic, but mixed with colour now—freely; no careful mixings and matchings are recommended: the idea is to intermingle many motifs, like a mixed bouquet. The nightdress and peignoir, traditionally luxurious, but very new in this sense—the fabric's a rippled blend of white Du Pont nylon plus silk. Nightdress, $25; peignoir, $35. Saks Fifth Avenue; Julius Garfinckel. "Woodland" sheets and pillow slips, in extra-fine percale, by Wamsutta—white with borders of flowered fernery. Dust ruffle of pleated cotton, by Craig; embroidered Swiss muslin curtains, by Ottavia. Breakfast tray and china, from Alice Marks. "Anemones" wallpaper by Woodson. *Bath linens, above:* Left, fringed guest towels by Cannon, extra-fluffy, in colours perfectly keyed to colours involved in other Cannon towellings. Right, a totally nylon bath mat by Martex—shown here in white (a safe choice always, often the preferred one), but also available in colours. *Bed linens, at left:* Top, rose-printed cotton Fieldcrest blanket, like a baby's blanket—magnified. Matching sheets, cases, also available.

Second row, far left, pillow slips and sheets of pink Dan River combed cotton percale with pink-on-white "Grecian Rose" borders. Hemstitched. Near left, coverlet that's also a quilt, of anemone-print cotton, polished and scalloped—"Duette" by Craig. The headboard is from France Today. Next, ribbon-banded pillow slip: white percale with woven French ribbon, and sheets to match. Monograms available for all—and all from Léron. *Table linens, at left and below:* Directly left, table mat of white Madeira linen with an organdie border. This, matching napkins, from Léron. Below, left, Porthault white handkerchief linen tablecloth; with napkins. Below, centre, pink Italian linen tablecloth with an appliqué of flowers (shown in closeup right alongside). This, also napkins to match, from Léron.









KAREN RADKAI









Bridal lingerie *continued*

Above left: Bloused camisole slip—creamy Du Pont nylon tricot pleated in waves. $23. Liparé shoes. Bonwit Teller. Blue-painted iron desk-vanity and chair by France Today, unreal flowers by Helen Cole. The Milton Avery monotype: Contemporaries gallery. *Above, right:* Half-slip, nearly half and half beige nylon tricot and Alençon lace, and just a step wide. $35. Tailored Woman. Trousseau luggage, a well-supplied cosmetic case, from Elizabeth Arden. The slippers, by Capezio. Gold hand mirror from Tiffany. Roslyn Rosier chair. Screen from Sydney Brown. *Directly left:* Newest luxury—silk-and-nylon satin—here moulded to the figure and filigreed with nylon lace. Slip, by Fischer, in white. $23. It's at Best's. *Right:* Chemise of white nylon-and-silk georgette deep in nylon Alençon lace. Good reason for the chemise's revival—slender lines in fashion now. $45. Henri Bendel. White satin opera pumps, piped in gold kid, by Capezio. Chair, a French antique painted white, upholstered in orange: Roslyn Rosier. English needlepoint rug—Victorian, full of colour: Treganowan.

KAREN RADKAI







Bridal lingerie *continued*

Left: Brief corseting, fully effective: Warner's Merry Widow of white Du Pont Alençon nylon lace. $16.50. Henri Bendel; J. P. Allen; J. W. Robinson. Over it, a Directoire dressing gown: Alençon lace over georgette, écru over white, and all nylon. $150. Henri Bendel. Clock, mirror, wire flower basket—wedding-present ideas from Roslyn Rosier. *Above:* White nylon tricot nightdress fanning into pleats and hemmed with nylon Valenciennes lace. By Gracette, $20. Altman's. As pretty and washable as the flowery Porthault sheets and cases, the white Kenwood blanket of Acrilan; winterweight. *Right:* A nightdress that might have been the pattern for all trousseau nightdresses—a serene white column, made by hand of silk crêpe and Alençon lace. $80. Bergdorf Goodman. Peacock chair: Mayhew.



KAREN RADKAI

VOGUE, JULY, 1956

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SHOWN RIGHT: A TRUE (THOUGH NEW-MINTED) VERSION OF A BEAUTIFULLY SIMPLE EIGHTEENTH CENTURY ENGLISH SILVER PATTERN—"FIDDLE THREAD" STERLING SILVER BY FRANK SMITH.

ABOVE: "EARLY AMERICAN" STERLING SILVER BY LUNT, VERY APROPOS IN AMERICAN BACKGROUNDS RIGHT NOW.

M·E

S·T

M·M·D

Wedding silver—what's what now

Silver markings in fashion: Most brides today are a happily un-hidebound group; know that a silver pattern and its marking needn't be "rigidly" matched—opposites are attractive, often. Any of the markings illustrated here would be correct and handsome on any of these silver patterns (representing each pattern here: its teaspoon). Where a lavish design leaves no room for a long marking in script, you can use a small crest instead, or a small triangle of Roman letters—or script letters on the underside of the handles.

BELOW: BEAUTIFUL EXAMPLE OF CONTINUITY IN SILVER, REED & BARTON'S "POINTED ANTIQUE" STERLING SILVER—EIGHTEENTH CENTURY PATTERN WITH A NICE FLAVOUR OF MODERN DESIGN.

Smart silver markings here, shown left and right: all but the two-letter arrangement provide for use of the bride's three maiden initials or of two of her maiden initials plus her marriage initial. *Left, above:* "Open Roman" lettering. Reverse the triangle to use initials of the couple's Christian names (man's initial first) plus surname initial. *Left, second from top:* An "Entwined English Script." American or French script may also be used; surname initial is always centred. *Left, third from top:* Two-letter arrangement of the maiden initials in "Lined Roman" lettering. This: an English tradition, popular here since 1800. *Directly left:* "Open American Script," traditional marking that's a growing fashion today. *Opposite page, at top:* Crested silver—rare now but correct, beautiful. When two family crests are involved, the husband's is usually chosen. *Opposite, second:* "Open French Script," for names with "de" or "Mc"—use this vertically.

LEFT: CONTEMPORARY, AND LIKELY TO STAY THAT WAY, INTERNATIONAL'S "CONTINENTAL" PATTERN IN STERLING SILVER.

New patterns, silver-sizes: Two growing and good-sense changes—the trend among today's brides to choose a silver pattern primarily because it pleases (regardless of what the household décor would seem to dictate); and the mounting acceptance of the new between-lunch-and-dinner size in silver. For if it delights the eye, a truly classic pattern, or an adapted classic, or frankly modern silver flatware fits beautifully into any background; and the new in-between silver-size is accepted usage nowadays even for formal dinners.

LEFT: A FAMOUS FIRST, CLEAN-CURVED "CONTOUR" STERLING SILVER, BY TOWLE—ORIGINATOR OF THE NEW BETWEEN-LUNCH-AND-DINNER SIZE.

RIGHT: LOVELY OLD ENGLISH FLOWERS FOR MODERN TABLES—"STANTON HALL" SILVER, AN HEIRLOOM STERLING PATTERN.

ABOVE: SCULPTURED, SIMPLE, WITH GEORGIAN OVERTONES—"GRAND COLONIAL" STERLING SILVER, A WALLACE PATTERN.

RIGHT: MODERNIZATION OF A DESIGN BY AMERICA'S FIRST SILVERSMITH—"HANNAH HULL" STERLING SILVER BY TUTTLE.

Refresher course in silver-keeping: This never changes, cheerily—the fact that silver only grows more beautiful with use; a fork in the hand is worth two dozen tureens in the vault. In fact, regular use can even make silver-care much easier: a fast polish after each washing-up solves the tarnish problem before it starts—when you "save" silver for "occasions," polishing becomes a chore.

ABOVE: VERSATILE AS IT'S BEAUTIFUL—"OLD FRENCH" STERLING SILVER BY GORHAM (THE OFFSPRING OF AN EIGHTEENTH CENTURY FRENCH PROVINCIAL PATTERN).

Recommended equipment: warm water for the washing, never hot; a good paste polish, applied with a damp cloth or soft brush, *never* steel wool; soft turkish towelling for polishing; a chamois for a final swipe with rouge powder. A kerosene-soaked cloth will usually remove persistent tarnish spots. Rinsing's important; so is storage—have the drawers or cupboards lined with an anti-tarnish flannel like Pacific Silver Cloth (leave an overlap so the silver is completely covered).

GRIGSBY

A de St P

The silver minimum

VOGUE'S STARTER-LIST FOR BRIDES. A FOUR-PERSON SILVER SERVICE WITH THIS NEW COROLLARY: IF THE PATTERN CHOSEN IS AVAILABLE IN THE NEW BETWEEN-LUNCH-AND-DINNER SIZE, YOU CAN FORGET ABOUT SIZE PROBLEMS IN PLACE KNIVES AND PLACE FORKS.

- 8 TEASPOONS
- 4 DESSERTSPOONS
- 4 LARGE OVAL-BOWLED SOUPSPOONS (OR 4 EXTRA DESSERTSPOONS)
- 4 SERVING SPOONS (OR 4 EXTRA SOUPSPOONS)
- 8 DINNER FORKS (4 TO BE USED AS SERVING FORKS)
- 4 LUNCHEON FORKS (ALSO FOR FISH, SALAD, DESSERT)
- 4 DINNER KNIVES; STEEL BLADES
- 4 LUNCHEON KNIVES (TO ALTERNATE AS FISH KNIVES)
- 4 BUTTER KNIVES
- 1 GRAVY LADLE
- 4 DEMITASSE SPOONS

TO ADD, IF BUFFETS ARE YOUR FORTE, THE FOLLOWING FLATWARE TO ALLOW FOR SERVICE FOR TWELVE:

- 8 DINNER FORKS
- 8 LUNCHEON FORKS
- 8 DINNER KNIVES
- 8 DESSERTSPOONS
- 8 DEMITASSE SPOONS

The day dress

The skirt-and-sweaters

The coat

Fresh start on fashion—in trousseau form here

Assembled on these four pages: the basic elements that a wardrobe needs for a long, smart life nowadays. A bride, or a woman bent on making a new beginning in her fashion-life this autumn, might adopt the ideas here *in toto*—everything's interlocking, but flexible enough to allow for other fashions as they come along.

The coat: Three seasons' worth of cover for the day clothes here—calculated by fit (semi), by colour (camel's-hair), and lining (nutria that's buttoned in or out according to the weather). The coat, worn unbelted here, in camel's-hair-and-wool. $285. Kislav gloves. All: Best's. Gucci bag.

The day dress: Knitted wool in an unflagging red—the most brilliant way a dress could be useful year-round (deep summer excepted). Its slimness works in nicely with the coat and jacket here (at left, at right). By Kimberly, $35. Franklin Simon. Hat by Emme. Gucci handbag.

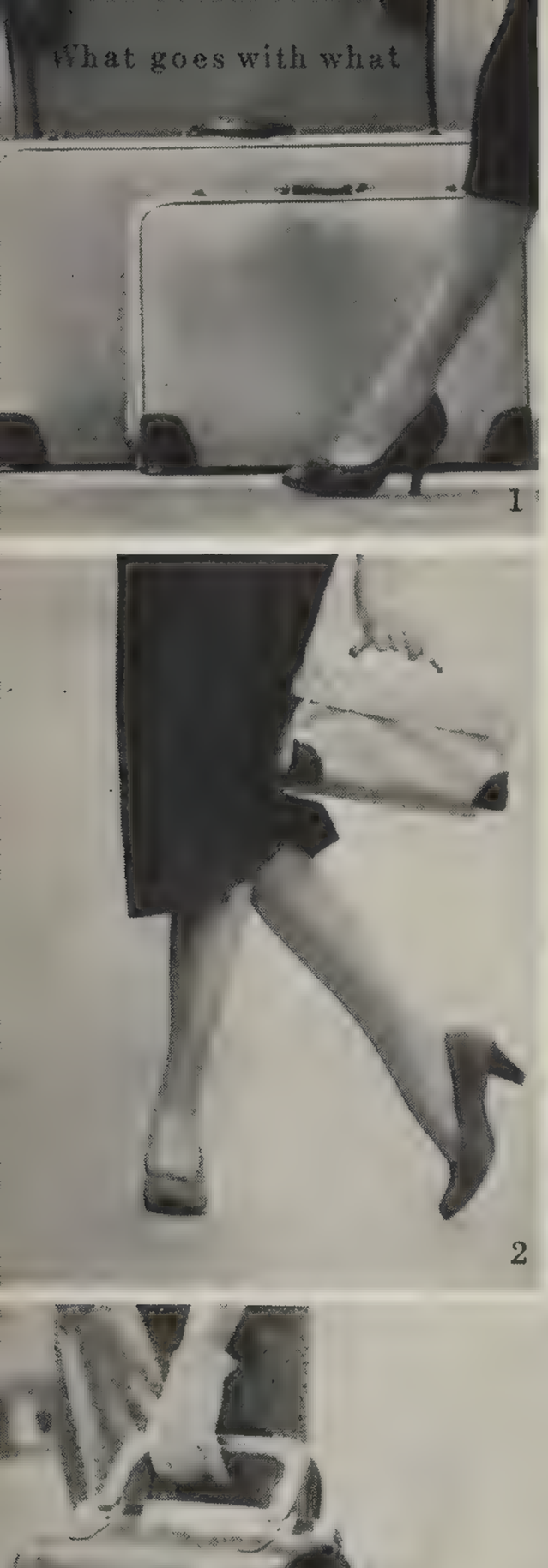
The skirt-and-sweaters: Two cashmere sweaters intentionally unmatched—a red 2-ply collarless cardigan ($35) over a buff shirt ($25). Both, by Forstmann. The skirt, of Forstmann beige woollen, full and slim at the same time. By Robert Powell Johns, $60. Van S bag. All: Henri Bendel.

The short-jacket costume: A dress, its jacket and *their* jacket—all of which can operate separately, to widely widen the wardrobe's range. The outer jacket, grey-nubbed brown wool tweed; about $135. Sheath and matching bolero, of taupe-brown wool, about $145. Costume, by Marquise, in Lesur wools. Altman's; Nan Duskin; I. Magnin.



The short-jacket costume

KAREN RADKAI




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Trousseau fashions *continued*

Opposite page: The evening elements that belong in a smart wardrobe starting now. These are wonderful solutions for any party after six o'clock except very big ones—and a bride will probably have her pre-wedding party dresses to wear to those.
The fur jacket: Of mink, and the most useful luxury you could own—even the day dresses in the plan could use it when the tweed jacket isn't in action. By J. Weinig, of Emba Autumn Haze mutation mink. At Altman's; Marshall Field.
The six o'clock dress: just bare enough, black and—year-round factor—silk. By Adele Simpson, $110. At Henri Bendel; Julius Garfinckel.
The dinner dress—and variations: a draped panel acting here as a stole over the bared shoulder. By Talmack, of black thin worsted serge. $95. At Saks Fifth Avenue; Hutzler's.
What goes with what. 1. The luggage that goes—a 29-inch suitcase ($70*), a 21-inch week-ender ($48*), and a folding car bag ($69*). All, in cinnamon linen and black leather, at Mark Cross. The suit shoe: buckled black calfskin (Hubschman), by Palizzio, $23. At Lord & Taylor.
2. Make-up kit from Elizabeth Arden stocked with cosmetics, raincoated with beige suède cloth. $125*. On foot, a red Agoos suède opera pump, by Marshall, Meadows & Stewart. $19. Bonwit Teller.
3. The Coat (the same one you saw two pages ago, buttoned up here for winter)—and a tan leather handybag to carry for years. Bag, from Gucci. $65*.
4. Train case of tan cowhide and a rolling stock of space. $48*. Mark Cross. Travelling shoe of taupe grained calfskin, the toe tipped with suède. $29. I. Miller.
5. The six o'clock opera pump, in black, a glitter of tiny shiny discs. By Palizzio, $22. Lord & Taylor.
6. Handbag in a new shape of black satin. By Koret, $30*. At Bergdorf Goodman.
7. Evening coverage—a black sandal of brocaded satin. By Mademoiselle, $18. Lord & Taylor.
8. Golden brown suède shoe laced with black patent leather. By Town & Country, $11. Lord & Taylor.
Coiffure, a controlled bouffancy that's the work of Enrico Caruso at his new salon—conveniently, uptown.

*PLUS TAX

KAREN RADKAI



The fur jacket



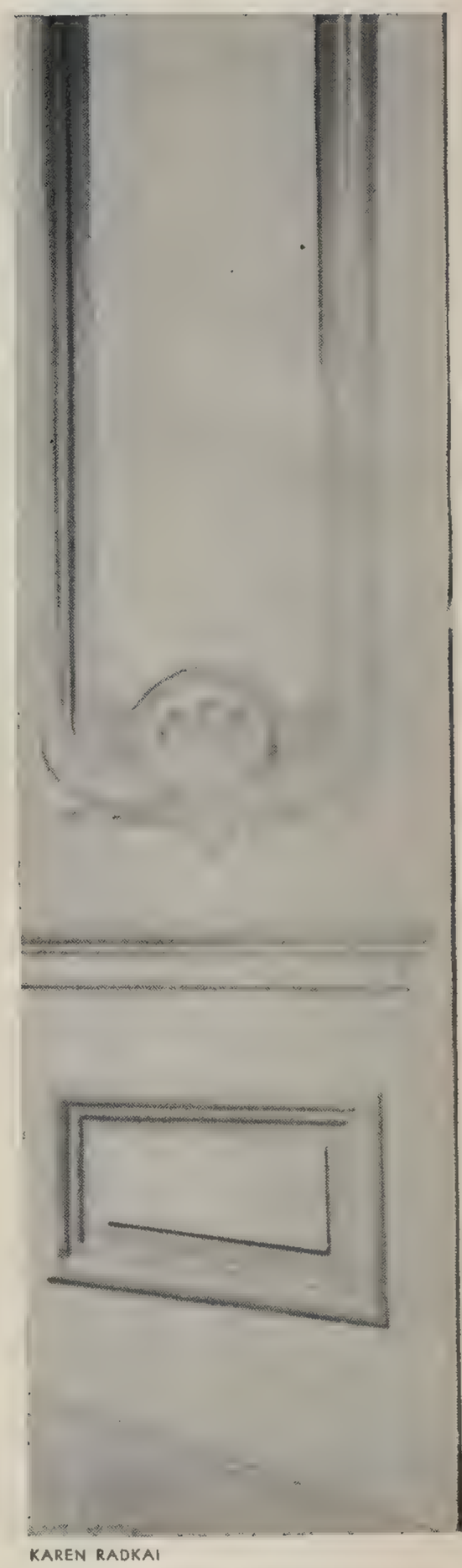
The six o'clock dress



The dinner dress

Mrs. Exeter's summer evenings





KAREN RADKAI



When Mrs. Exeter dines out this summer, in Europe, or here, in restaurants or at small dinners-at-home with her friends, her this-summer formula is: black that's filmy, fashionable, gently romantic, and packable.

Left: For restaurant dining anywhere in the world (here, at the Ambassador Hotel in New York), black silk organdie drifting from a lightly disciplined, belted top. In sizes 12 to 40; about $80. Bonwit Teller; Hudson's; Sakowitz. Black Milan straw hat by Irene of New York. Shoes by Martinique.

Above, left: A cool delight from five o'clock on—black silk chiffon tucked and pleated and pretending to be a two-piece dress. Sizes 14 to 42. $175. Black organdie and straw hat. Both, Bergdorf Goodman.

Above, right: For a restaurant, with a hat, or as here, for a little dinner—black silk chiffon falling slimly for all its width of skirt; the neckline a curve of flattery, in marquisette. In sizes 14 to 42 and 14½ to 22½. About $115. Bergdorf Goodman; I. Magnin. Landel gloves: Bergdorf Goodman.



VOGUE PATTERN 2742

For the flower girls: new Vogue Patterns

For a member of a garden wedding: white dotted swiss with a pale-blue silk taffeta sash, pale-blue slippers, little white gloves—and a beatific expression. (To apply, securely, just before the ceremony: a little cap or garland.)
The dress, with a starchy petticoat for a buoy, is simple to make—Vogue Pattern 2742, printed *and* perforated—and perfect for parties all summer. Of H. Bates cotton. Capezio slippers. Hansen gloves.



FRANCES MCLAUGHLIN

VOGUE PATTERN 2743

For a very grand wedding (this little girl, and a page boy in a velvet suit, might carry the bride's train down the aisle of the cathedral) : red velveteen with a flare borne out very prettily by a petticoat. Vogue Pattern 2743, both printed and perforated to make the making a simple matter; the velveteen, by Crompton. The white gloves by Hansen. *Patterns, both pages:* Described in detail on page 111.

GOSSIPY MEMO: WEDDING TRIPS

254 farms that take guests

Enchanted isles

Western ranches

English canalways

Deep-country farms gently whirring with the sounds of beasts and birds and tree frogs, and the special sound of quiet, have a Daphnis and Chloë charm that runs high in warm weather when swimming, trout fishing, and square dances are at top form. (In the fall, hunting; in the winter, skiing.) More than two hundred such farms are listed as taking guests in the booklet, "Farm Vacations and Holidays." Write to William P. Wolfe, 500 Fifth Avenue, New York 36, N. Y.

An indolent, insular way of life suits wedding trips, and can be found, with swimming, with golf, and properly sybaritic service, in Bermuda. A charming cottage colony is the Coral Beach Club (one must know someone who has been there). The newest is Ariel Sands, with an ocean view from every cottage. Rates: about $36 a day for two with meals.

On Elba, the atmosphere is Latin and the locale, Mediterranean, two known elements of high romance. On a mountain-circled bay near Marina di Campo, is the Albergo Iselba, with a spattering of terraced bungalows set a few feet from the sea. Good French-Italian food, swimming, and tennis by day; and at night, dancing under an arbour. Rates: under $14 a day for two with meals.

At the Alisal Ranch near Solvang, in the green and gold dairy country of the Santa Ynez Valley, California, a wonderfully indulgent holiday life goes on simultaneously with strenuous ranching. Four thousand splendid Herefords roam some of the ten thousand acres. There are sixty horses for riding, as well as an excellent all-green eighteen-hole golf course, tennis courts, swimming in a heated pool, and dancing every night. Double room with meals, about $35.

Brittany, wild and sweet, on France's rocky, turbulent coast, its still, sheltered gardens coloured with mimosa and camellias, has a Gallic salt peculiarly its own. At Port Manech, the Hotel Julia, a simple bathing resort, faces a wide free sweep of the sea. Rates: double room about $6; meals extra, baths scarce.

England in a motor cruiser: The silvery miles of waterways threading England's green can be explored the swan's way in a rented boat completely equipped for living aboard, as easy to drive as a car. Along the Severn and Avon rivers, the Staffordshire and Worcestershire canals, are soft, muted scenery and small, cheery yacht clubs where one can put in to shop, sight-see, or dine in the country inns. About boats: minimum hire, $30 a week; write British Travel Assn., 336 Madison Avenue, New York, N. Y.

Byron, when he stayed at Sintra, in Portugal, described it simply as an Eden; less pastoral accommodations, however, can be had at the Palacio dos Setais, converted from a palace to a delightful hotel and surrounded by formal French gardens. An ancient hilltop town with a spreading view, Sintra is easily reached by car from the seaside resort of Estoril. The sights, once there, include a stern Moorish castle and the Palacio de Sintra where fountains play in the courtyard and magpies are painted on a ceiling, one for each of the ladies in the court of a gossip-weary king. Rates: $12 to $25 for two with meals.

Breezes, empty beaches, and sailing shape the Cape Cod life; and in the pretty town of Falmouth, Massachusetts, good summer theatre—Broadway players do the Falmouth Theatre and young exuberant ones, the Highfield. A gay base for this operation is the Coonamessett Inn with a string of attractive suites near a swan-filled lake, New England food, and an amiable bar with a pianist and a palmist to read the happy future. $7.50 a day for two without meals.

The Mooserkreuz, a Tyrolian inn posed on the sunny side of an Austrian Alp, near St. Anton am Arlberg, means mostly skiing in the winter—the very *best* skiing. In summer: chamois shooting and climbing. At twilight, tinkling goat bells sound down the mountains. Superb meals can be eaten on a balcony overlooking Alpine peaks and valleys. Rates: $10 for two with meals.

A public road leads from Tucson, Arizona, to the gates of the Tanque Verde Ranch, and there it ends. All around is wild desert country, the Santa Cruz Valley, the Tucson mountains, the 1,300,000-acre Coronado National Forest, and the 63,000-acre Saguaro National Monument with a forest of giant cacti, some sixty feet high. The ranch provides the guests with good horses for roaming this virgin land. Mr. and Mrs. Lynn Gillham, the owners, who have been running the ranch for twenty-five winters, have a gift for hotel keeping, for cattle raising, and for friendship. (They also run the Alisal Ranch.) The thick adobe-walled guest rooms have fireplaces; meals are served at long tables in the main ranch house. Rates, with meals and private bath, including everything from specially packed picnics to riding instruction: $36 a day for two.

IN LIEU OF LOHENGRIN

Music, like almost everything to do with a wedding (including the groom), is the choice of the bride. Her choice is by no means confined to Wagner's "Bridal Chorus" from *Lohengrin* for a processional, or to Mendelssohn's "Wedding March" from *Midsummer Night's Dream* for a recessional. Wagner's music solemnizes an unhappy marriage; Lohengrin deserts his bride, Elsa, on the wedding night when she asks his identity. Mendelssohn's march is, however, if somewhat obvious, resoundingly festive and suitable and was played for the recessional at the wedding of Queen Elizabeth and the Duke of Edinburgh in 1947.

For a church wedding, whether large or small, the processional music should be neither sentimental nor operatic, but firmly religious. This should automatically exclude such organ pieces as Liszt's "Liebestraum" and Schubert's "Serenade," or such vocal solos as "O Promise Me," and "I Love You Truly."

Preceding the entrance of the bridal party the prelude music could be any of the great chorales by Bach, Buxtehude, Franck, or Brahms. There is no reason for insisting that the members of the procession walk in slow hesitating step to the music, which might be the great and exalted "St. Anthony Chorale" from *Variations on a Theme by Haydn* by Brahms. The recessional music might be Purcell's "Trumpet Voluntary in D," ringing out in a burst of jubilation.

For a house or a hotel wedding the music may be less elaborate but again should conform to the dignity of a sacrament. Played on a piano or harpsichord, the prelude and processional music might be a Bach chorale, "Blesséd Jesu We Are Here," or "Sheep May Safely Graze," or possibly preludes and fugues from *The Well-tempered Clavier*. Frescobaldi's "Toccata" (Antichi Maestri Vol. 1) is also stately and gentle. The recessional music might have such gaiety as Mozart's "Wedding March" from *The Marriage of Figaro*, or for an evening wedding, part of the charming "Eine Kleine Nachtmusik."

For garden weddings, a string quartet might play, for the processional, the "Sinfonia" from Bach's *Church Cantata No. 196*. Many pieces for string quartet have a fresh, joyous, and, at the same time, serious beauty. The second movement of Haydn's *Quartet in F Major*, or the slow movement of Schubert's *Quartet in A Minor*, are good for the processional.

For the recessional, Purcell's "Trumpet Voluntary in D" for string quartet and clarinet has a ringing joy. Or the bride may prefer something more unusual, perhaps the minuet from Mozart's *Divertimento in D Major*, or Borodin's *Quartet in D Major*.

For weddings in synagogues Gounod's song of Ruth, "Entreat Me Not to Leave Thee," is often sung. Handel's "Hornpipe" from the *Water Music* has the courtly tempo for a procession.

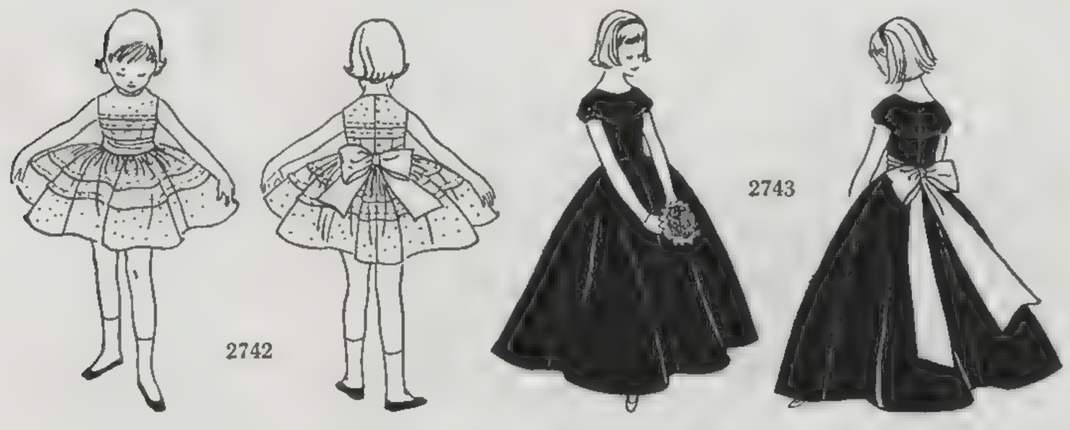
Roman Catholic Church music dovetails somewhat with the Protestant in that many of the Bach chorales may be played. For Catholic weddings, Dr. Courboin, organist at St. Patrick's Cathedral in New York, likes, for a processional, "The Pontifical March" by Charles Marie Widor, or the "Wedding March" by Théodore Dubois. For the recessional, he would choose "March for Church Festival" by W. T. Best, or Purcell's "Trumpet Voluntary in D."

Both the Wagner and the Mendelssohn marches, although sometimes used in Catholic churches, are forbidden as secular at St. Patrick's. Many Catholic marriages take place at morning Low Mass, during which Gregorian music may be sung.

The bride will, of course, consult the church organist in choosing the music. Another good guide is *Music for Church Weddings*, Seabury Press, or the list of suitable music in *Vogue's Book of Etiquette*—both approved by officials of various churches.

VOGUE PATTERNS

(Back views, sizes, yardages of the Patterns shown on pages 108-109)



Above, left: Vogue Pattern 2742, the flower girl's dress that could go to parties after the wedding. Petticoat pattern is included. In sizes 2 to 6; for size 6, you'll need 3¼ yds. of 35" fabric. 40 cents. *Above, right:* Vogue Pattern 2743, a floor-length flower girl's dress buoyed with its own petticoat. The yoke forms tiny sleeves. Sizes 2 to 8. Size 6 requires 3½ yards of 35-inch fabric. Price: 40 cents.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 5c additional for each pattern ordered.

STAUFFER HOME PLAN

a better figure than I had at 21

This is what you'll likely say when you've experienced the wonders of Stauffer Home Plan!

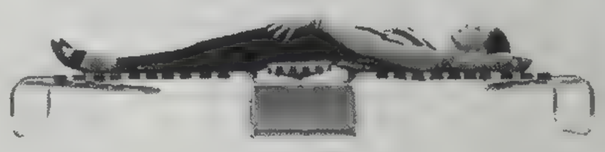
For a beautiful figure you must have correct weight, proper measurements and postural balance. Stauffer Home Plan helps give you all three.

This plan of passive exercise and reduced caloric intake trims inches from your hips, tummy, legs and arms. Your posture is lifted, beautified, muscle firmed and tightened. Yet you simply lie down and relax.

The Stauffer Home Unit may be rented by the month, or you may buy it for as little as 50¢ a day.

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Stauffer Home Unit is attractive, portable, compact. Folds up like a card table.

the CLEANEST face of all... emerges from a LIQUID ✳ *pink ice MASK*



5 MINUTES A DAY with Liquid Pink Ice helps your skin rid itself of blackheads, blemishes, and enlarged pores the *fast, EASY* way!

The moment you apply this **amazing cleanser,** you feel its penetrating action go to work... reaching *deep down* into your pores. As it *tingles* and *tightens* to a cooling mask, you feel it *drawing at the impurities*... the dirt, grime and stale make-up... which strip your skin of its natural beauty.

BUT THAT'S NOT ALL! ...that's only *HALF* the story! Liquid Pink Ice gives your face a wonderful **facial** as well. As it hardens to a **firm mask,** you feel a thousand busy fingers... massaging away at sagging chin lines, wrinkles, lines around the eyes and mouth. Tired lines seem to disappear as if by MAGIC! And you'll be thrilled with how fresh and radiantly young you LOOK... with Liquid Pink Ice... any day, *every* day. So, for the *cleanest cleansing* your face ever had — PLUS a cool, refreshing beauty LIFT... get Liquid ✳ *pink ice*



$1.50 plus tax

Discoveries in beauty



Revlon's creamy Sun Bath lotions come in two protective strengths: for very fair skin, for normal skin. A light coating of the right formula can encourage a complexion's progress from honey tones, to deep golden colour, without any parching in the process. Lord & Taylor.

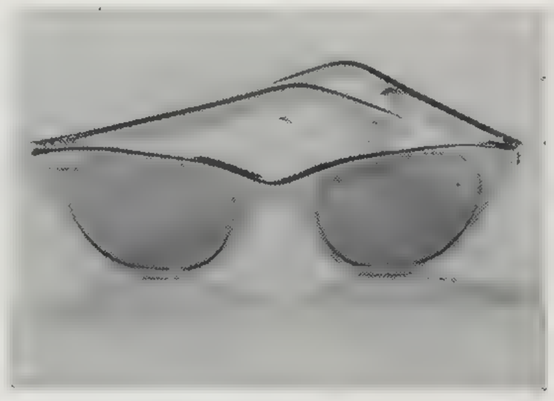


This summer, the sun can be a cosmetic for complexions—with the proper sheltering. Elizabeth Arden, whose summer beauty theme is golden make-up, has developed a spray-on Sun Tan Lotion that accepts only the cosmetic rays of the sun, helps gild a complexion naturally. Altman's.



As softening as a skin treatment: Tanning Foam, by Skol, has a sun filter blended in a creamy froth that helps sensitive skin stay pliant and smooth despite sun, wind, and the drying effects of salt water. Good news, too, for all complexions that tend to flake and peel after sunning. At Stern's.

More summer gilding for the complexion: Tura's shining gold-colour frames. These are a lightweight metal with exceptional durability. The finish: lustrous, impervious to salt water, chipproof. The frames, with optically ground sun lenses, $40. Meyrowitz.



Imported from France: sunglasses that shield the eyes from the sun—no matter which way the head is turned. Their design is a narrowed width, contoured all around, then smoothly moulded at the sides to completely block out glare. $15. Kobley & Stern.

MIEHLMANN



fluidrama
by Dorothy O'Hara

Shown on page 15, featured at these fine stores:

ALABAMA
Birmingham ... Loveman's
CALIFORNIA
Beverly Hills .. J. J. Haggarty
Brentwood . . . Shannon's
Carmel . . . . . Carmel Dress
La Jolla .... Sanderson's
Long Beach .... Dinel's
Los Angeles .. . J. J. Haggarty
Oakland ..... Joseph Magnin
Palo Alto . . . Joseph Magnin
Pomona . ... Taylor's
Pasadena. ..... J. J. Haggarty
Riverside . .. . Hosch's
Sacramento .... Joseph Magnin
Santa Ana .... Rankins
San Bernardino.. Roskin's
San Diego . .. Marston Co.
San Francisco... Joseph Magnin
San Jose .. . . . L. Hart
San Mateo ... . Joseph Magnin
Santa Barbara . Peninger's
Santa Monica . . Campbell's
Stockton . ... . The Wonder
Ventura ... .. . Jack Rose
Walnut Creek . Joseph Magnin
COLORADO
Colorado Springs Montaldo's
Denver ... ... Neusteters
FLORIDA
Jacksonville . . Purcell's
Lakeland .... . Maas Bros.
St. Petersburg . Maas Bros.
Tampa ..... . Maas Bros.
GEORGIA
Atlanta ..... J. P. Allen
ILLINOIS
Chicago . . .. Marshall Field & Co.
INDIANA
Indianapolis . . Wm. H. Block Co.
South Bend . . The Frances Shop
IOWA
Des Moines . ... Norman Cassidy
KANSAS
Wichita ... ... Henry's
LOUISIANA
Baton Rouge . . Godchaux's
New Orleans ... Godchaux's
MASSACHUSETTS
Worcester ... . Richard Healy Co.
MICHIGAN
Detroit ... . . B. Siegel Co.
Flint .... The Vogue
MISSOURI
Kansas City . Harzfeld's
St. Louis . . . Stix-Baer-Fuller
MISSISSIPPI
Jackson .. . Kennington's
NEVADA
Las Vegas . Fanny's
Reno ..... Joseph Magnin
NEW JERSEY
East Orange .. Doop's
NEW YORK
Buffalo . .... . L. L. Berger
New York City . Arnold Constable
Rochester . . .. McCurdy Co.
Syracuse ..... McDonald's
NEW MEXICO
Albuquerque . .. The Empress Shop
NO. CAROLINA
Charlotte ... .. Montaldo's
Durham . .... Montaldo's
Greensboro ... . Montaldo's
Winston Salem . Montaldo's
OHIO
Cincinnati ..... Jenny's
Columbus ..... Union of Columbus
Toledo ..... Lizabeth Jeanne Shop
OKLAHOMA
Bartlesville .... Montaldo's
Tulsa ... . .. Brown-Dunkin
OREGON
Eugene .. .. . Bon Marche
Portland ..... Charles F. Berg
PENNSYLVANIA
Allentown ..... Hess Bros.
Philadelphia .... The Blum Store
Reading ..... Heather Sportswear
RHODE ISLAND
Providence ..... Rose Robinson
TENNESSEE
Memphis ... ... Helen of Memphis
TEXAS
Austin . ..... Goodfriends
Dallas ..... Titche-Goettinger
Houston ..... Craigs
San Antonio .... Joske's of Texas
UTAH
Salt Lake City ... Makoff's
VIRGINIA
Richmond . .... Montaldo's
Roanoke ..... Irving Saks –Smartwear
WASHINGTON
Seattle ..... Best's of Seattle
Spokane ..... The Crescent
Tacoma ..... Rhodes Bros.
Yakima ..... Bon Marche
WASHINGTON D. C.
Frank R. Jelleff Co.
HONOLULU T. H.
M. McInerny, Ltd.
CANADA
Montreal ..... Simpson's

If your favorite store is not listed, please write Dorothy O'Hara 725 E. Washington Los Angeles 21, California

FOOD AND DRINK FOR THE WEDDING GUESTS

(Continued from page 83)

MATRIMONY COOKIES

For the filling:
1 cupful of water
¾ cupful of light brown sugar
1 package (6½ ozs.) of pitted dates

For the pastry:
1½ cupfuls of uncooked oatmeal
1 cupful granulated sugar
1 teaspoonful soda
1 pinch salt
½ cupful butter
1 teaspoonful vanilla
1½ cupfuls of flour

First make the filling: Cut the dates with scissors dipped occasionally in hot water. Pour over them ¾ cupful of light brown sugar and 1 cupful of water. Place on moderate flame and cook, stirring frequently until thick, or for about 15 to 20 minutes. Remove from flame and cool.

Now mix the pastry: Reduce uncooked oatmeal to a flour consistency by putting it through a meat grinder, using medium cutter. Add flour, sugar, a pinch of salt, soda. Mix well with a fork, then work in with your finger tips the soft butter. Sprinkle with a teaspoonful of vanilla. This mixture will be rather dry.

Put half of it into a square 8" cake pan and pat it evenly over the bottom. Now spread the cooled date mixture evenly over the entire surface. Cover with the remainder of the pastry mixture and pat it firmly until evenly distributed. Place in preheated oven of 350° F. and bake until done—about 25 to 35 minutes. Cut into 16 squares while still warm but do not remove from pan until cold.

HOT HUNGARIAN GOOSE LIVER

(For six to eight)

Open a 6½ oz. can of whole goose liver (*foie gras*), preferably Hungarian. Empty the contents carefully onto a flat earthenware or Pyrex baking dish. Do not remove the fat. Sprinkle copiously with paprika, place in moderate oven just long enough to melt the fat and to heat through. Be careful not actually to cook it or it will be ruined. Serve with crisp, freshly made hot dry toast.

RICE PANCAKES WITH HAM SAUCE

(For six to eight)

For the sauce:
2 dozen shelled, blanched almonds slivered fine
¼ cupful of seedless white or black raisins
Strained juice of 2 lemons
3 tablespoonfuls cognac or brandy
4 generous tablespoonfuls orange marmalade
2 tablespoonfuls red currant jelly
2 slices ¼" thick (about ½ lb.) of boiled ham
1 tablespoonful butter
½ cupful of light brown sugar

For the pancakes:
½ cupful long grain rice
3 cupfuls boiling water
1 scant teaspoonful salt
2 eggs
1 cupful all-purpose flour
2 rounded teaspoonfuls of baking powder
1½ cupfuls of milk
3 generous tablespoonfuls of melted butter

First prepare the sauce. Blanch 2 dozen almonds and cut into thin slices. Wash raisins, soak in cold water for half an hour. Drain, cover with about one cupful of cold water, place on fire and boil until plump and until no juice is left. In the meantime squeeze the juice of 2 lemons and strain. When the raisins are done, pour over them the cognac or brandy, add orange marmalade, currant jelly, and the strained lemon juice. Bring gently to a boil. Remove from fire till ready to use.

Next cut the boiled ham in small cubes. Melt butter in a small frying pan, add the cubes of ham and cook, stirring gently with a spoon until lightly browned. Sprinkle over the ham soft light brown sugar; stir and add prepared sweet sauce. Simmer gently for a few minutes until slightly thickened, add the sliced almonds and keep hot until ready to serve on rice pancakes.

RICE PANCAKES

Wash rice and add it gradually to the three cupfuls of boiling water to which you have added the salt. Cook until tender—for about 20 minutes. Remove from fire. Do not drain. Cool slightly and either reduce it to a purée by rubbing it through a sieve, using a wooden spoon; or place in a Waring Blendor for about one minute, using the low power at first and the high later. Put the resultant rice purée in a bowl. Separate the yolks from the whites of 2 eggs. Beat the yolks until very light, then stir in a little of the purée so that all the yolks are incorporated. Add this to the remainder of the purée. Beat until smooth. Sift into this the flour to which you have added the baking powder.

You will now have a very stiff batter. Thin it by adding, gradually, the cold milk. Avoid overbeating. Now add melted butter. When ready to bake the pancakes, have the griddle (preferably a soapstone one) nice and hot. Beat the whites of the two eggs until stiff but not dry and fold them gently into the batter. Bake on an ungreased griddle, over proper heat, making 6 cakes at a time, each about 3 inches in diameter. When the tops of the pancakes are covered with bubbles, turn them over carefully and brown the other side. Serve on hot plates. Serve the sauce separately with ladle.

CURRIED SHRIMPS ON CROUTONS

(For six to eight)

1 lb. of fresh raw shrimps
4 heaping tablespoonfuls of mayonnaise
Curry powder
Butter
Salt
White bread for croutons

Wash and cook shrimp; de-vein and keep in refrigerator until ready to use. Then chop or cut them up fine and add mayonnaise seasoned to taste with about 2 teaspoonfuls of good curry powder and a little salt. Mix the curry powder well into the mayonnaise before adding it to the shrimps. This mixture is to be spread on freshly made, warm (not hot) toasted, buttered croutons.

To make the croutons, trim or cut sliced white bread to desired size; dip both sides lightly and quickly into melted butter and place on cooky sheet. Toast in preheated hot (400° F.) oven and allow to brown slowly until a beautiful golden brown.

PEACH SCHAUM TORTE

Confectioners' sugar
8 large ripe peaches
½ pint heavy cream, whipped
6 egg whites
2 cupfuls granulated sugar
¼ teaspoonful salt
2 teaspoonfuls vanilla
1 teaspoonful white vinegar
2 teaspoonfuls water

Place the egg whites in the large bowl of an electric beater. Add salt, vanilla, white vinegar, water. Beat at high speed until whites are stiff, then add granulated sugar, very gradually. Place ⅔ of the meringue in lightly buttered and floured spring mould, spreading it evenly. Using a teaspoon, make small kisses of the rest of the meringue, dropping them so that they touch each other in the form of a circle on a buttered, floured, cookie sheet; they should form a circle the same size as the spring mould. Bake one hour or longer in a very slow oven (250° F.). Remove the kisses about one half hour sooner than the big torte.

When the torte is done, run a sharp knife carefully around it; loosen the clamps of the spring mould and remove the rim carefully. Slip a sharp knife between the torte and the bottom of the tin and slip the torte, carefully, onto a large round serving plate. Likewise run a sharp knife under the row of kisses and place carefully on top of the large meringue. Fill the centre with freshly sliced peaches, lightly sprinkled with confectioners' sugar. Top with whipped cream.

For the smart girl in and out of college:

AUGUST 1 VOGUE

summing up THE YOUNG WAY

TO WEAR THE NEW FASHION

FOR THE WORLD'S BUSIEST WOMAN



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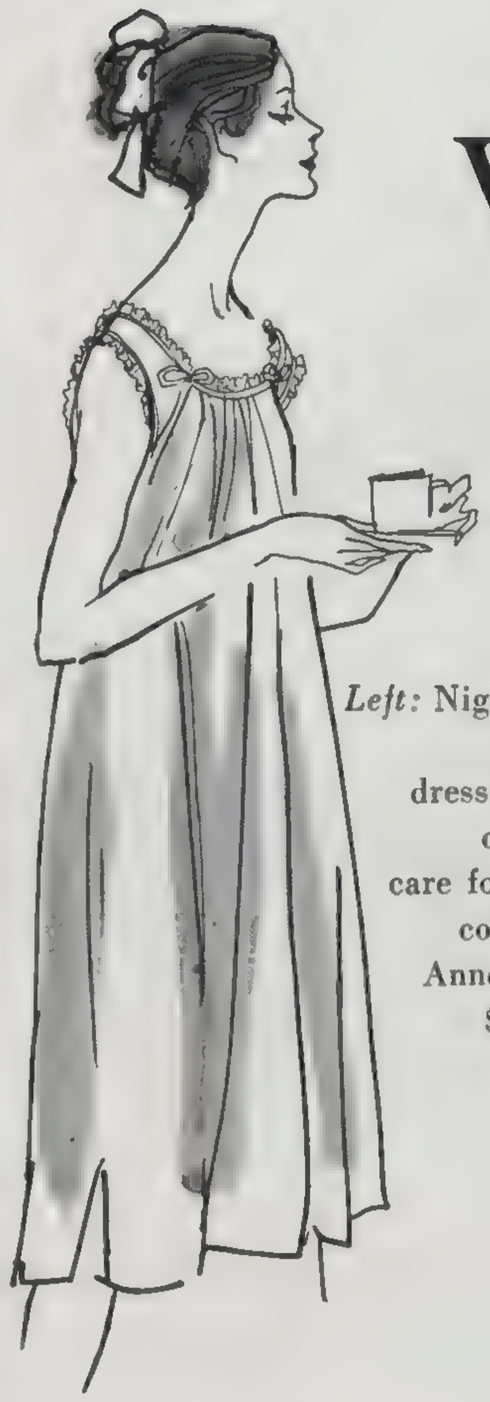
Don't be home-bound when you should be beach bound!

The lame excuses, the *you-run-along's* and *count-me-out's* are as dated as the flapper dress. Today's smart girls never let time-of-the-month interfere with a beach party. They rely on Tampax internal sanitary protection.

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Very late-evening dresses



Left: Nightdress news, from a favourite young dress designer. Cool cut, cool blend, easy to care for—pink Dacron, cotton, nylon. By Anne Fogarty for Gracette. $8. Lord & Taylor.



Right: Nightshirt with a nice new femininity— in a Pacific striped cotton batiste (lemon and lime) with a wide-set collar. By Seamprufe, $4. Stern's.



Left: Managing to look very Empire, very new, this short batiste nightdress, free-falling, in a lemon-yellow blend of Dacron, cotton, nylon. $6. By Fantasy, at Best's.

SKETCHES BY ERICA PERL



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American Cancer Society

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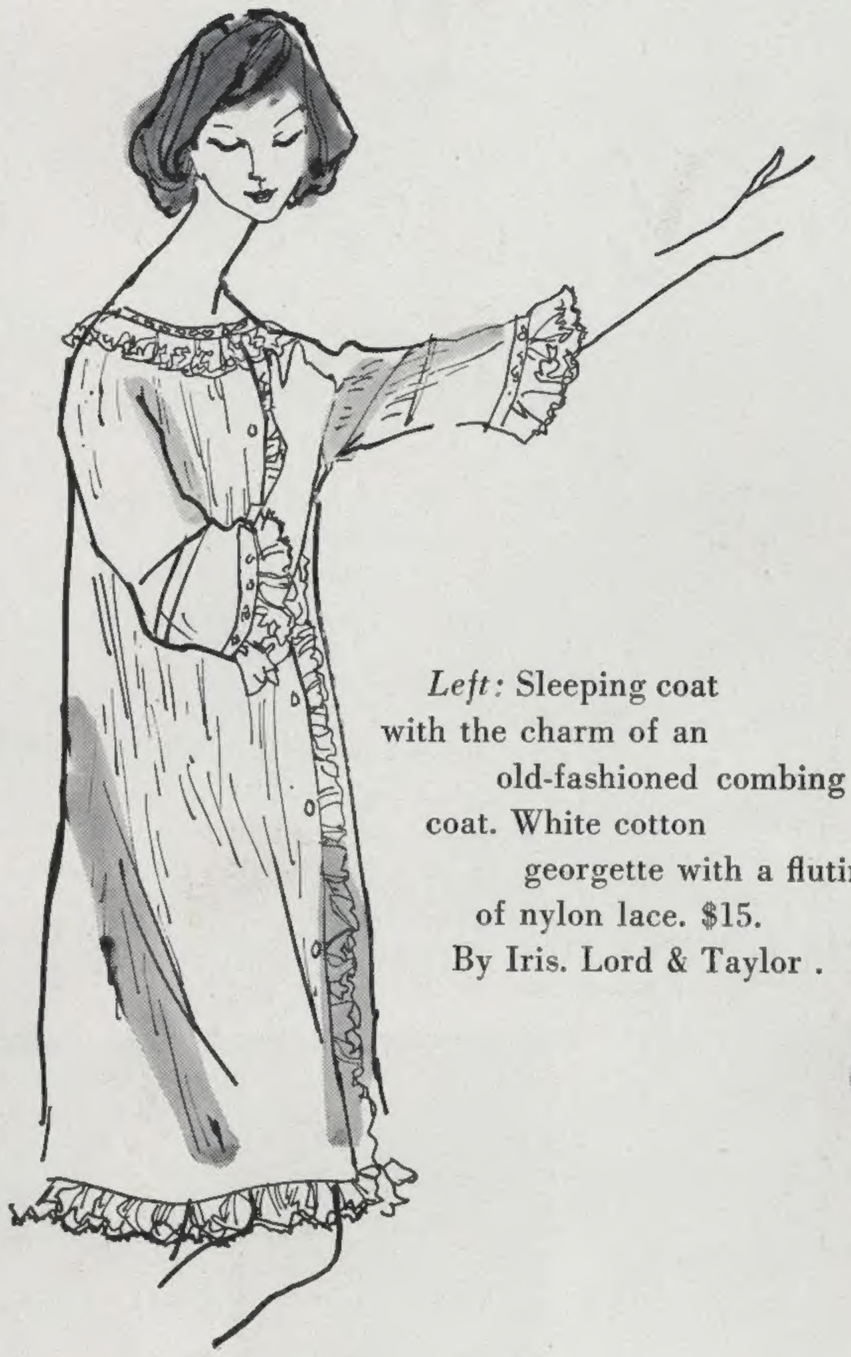
ROMANTIC



HISTORIC

French Canada will welcome you with old-time hospitality. Write for free road maps and booklets to: Provincial Publicity Bureau, Parliament Buildings, Québec City, Canada; or 48 Rockefeller Plaza, New York 20, N.Y.

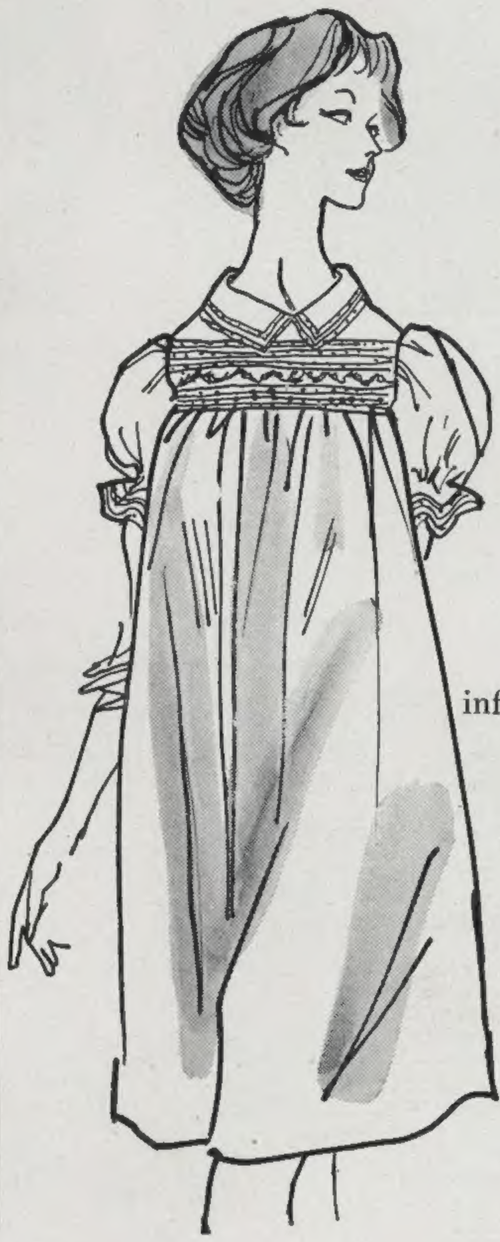
LA PROVINCE DE Québec



Left: Sleeping coat with the charm of an old-fashioned combing coat. White cotton georgette with a fluting of nylon lace. $15. By Iris. Lord & Taylor .



Right: Shirt frills (cotton lace), soft new touch on this nightdress in a blue and white striped Pacific cotton batiste that needs no ironing. $6. Saks Fifth Avenue.



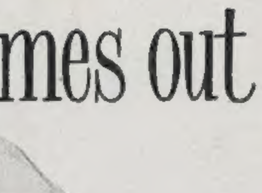
Left: Mexican shirt—influencing this white nightshirt; the yoke is smocked in blue. Cotton batiste (a Springmaid fabric) with a no-ironing clause. By Leonora. $6. Lord & Taylor.

Debbie comes out



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bare legs...
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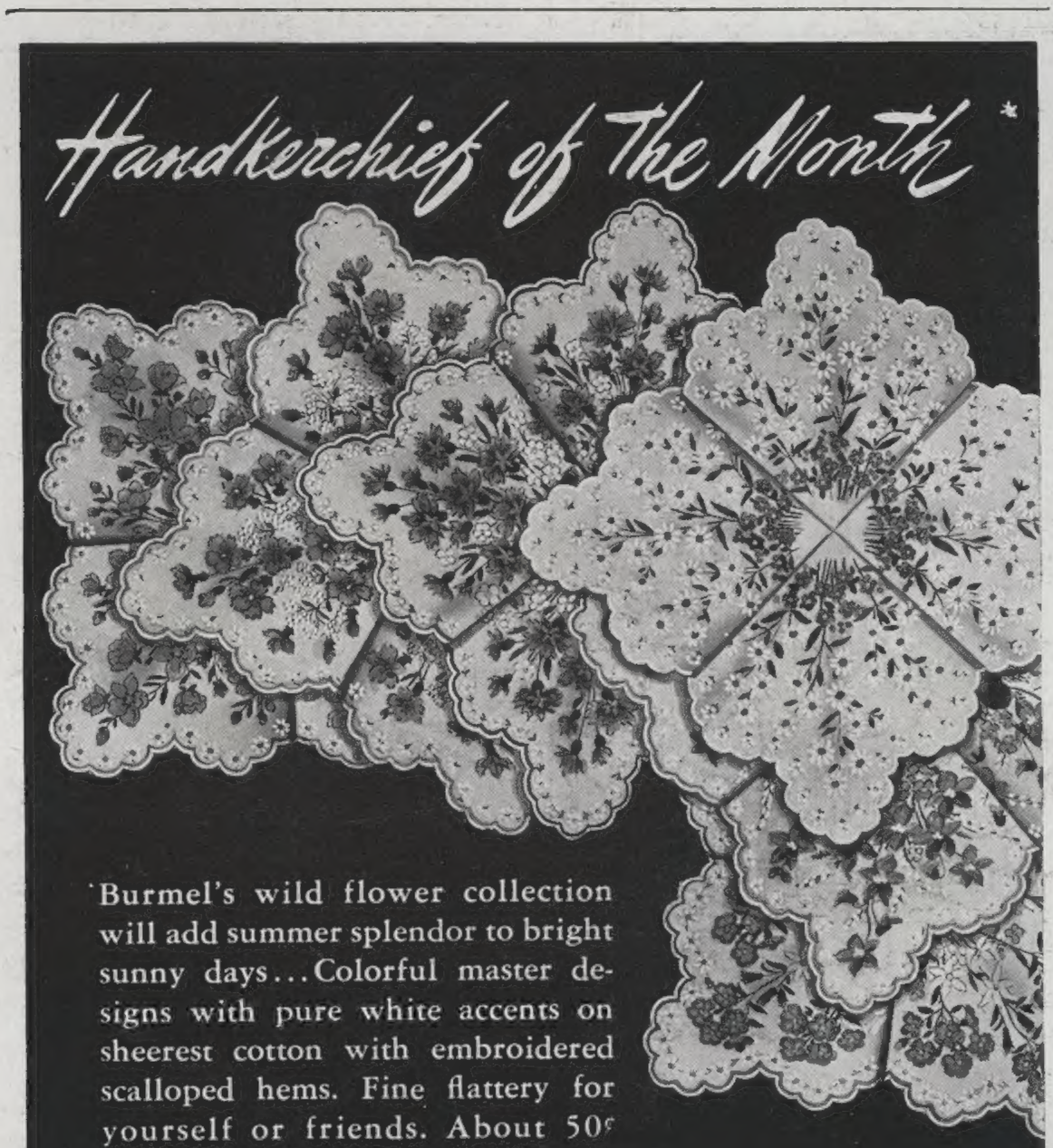
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TOE GUARD | BACK STRAP | FULL FOOTLET

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Burmel hand-printed handkerchiefs New York Reg. U.S. Pat. Off.

The new bare-back brassière

Right: White nylon marquisette with white satin straps that hook at the front. $3.50. Best's.
Dotted cotton organdie petticoat, $6.
By Saramae. Altman's.
Below: White English heathcote net (cotton) with string elastic straps that button at the front. $18.50.
Blue-striped silk petticoat. $11. Both, Bonwit Teller.





Took a good deal of engineering, the brassières shown above—so deeply bare at the back they can be worn with the new bare-back evening dresses in summer fashion.
The principle's rather the same as that used in the classic dancer's brassière: just enough fabric to round the bosom gently; wide-set straps long enough to encircle the waist and fasten at the front.
For a dress cut exceptionally low at the back, thread the straps through the label (or a ribbon loop) on the back of the girdle.
The whole idea: applicable to slighter figures only—as are the bare-back evening dresses.

NEWS IN BLACK IN JULY

The following is a list of stores throughout the country where many of the fashions shown on pages 48-49 and 52-53 may be found.

Arkansas City, Kansas	Bridges Style Shop
Beverly Hills, Calif.	I. Magnin
Bloomington, Ill.	Paul Anderson
Brunswick, Ga.	Altman's
Chicago, Ill.	Bramson's
Colorado Springs, Col.	Daniels & Fisher
Dallas, Texas	Neiman-Marcus
Denver, Col.	Daniels & Fisher
Easton, Pa.	Sigals
Fort Worth, Texas	The Fair
Fresno, Calif.	I. Magnin
Gadsden, Ala.	The Town Shop
Greenwood, Miss.	De Loach's
Hamden, Conn.	Fred Phipps
Hartford, Conn.	G. Fox
Houston, Texas	Neiman-Marcus
Indianapolis, Ind.	L. S. Ayres
Jackson, Miss.	Adele's of Mississippi
Kansas City, Mo.	Harzfeld's
Lakeland, Fla.	Gladys'
Lawton, Okla.	Scotts
La Jolla, Calif.	I. Magnin
Los Angeles, Calif.	I. Magnin
McAllen, Texas	Ladies Supply
Muskogee, Okla.	Susman's
New Haven, Conn.	Fred Phipps
New Orleans, La.	Gus Mayer
North Adams, Mass.	Esther Jaffe Ryan
Oakland, Calif.	I. Magnin
Palo Alto, Calif.	I. Magnin
Pasadena, Calif.	I. Magnin
Sacramento, Calif.	I. Magnin
San Francisco, Calif.	I. Magnin
Santa Barbara, Calif.	I. Magnin
Seattle, Wash.	I. Magnin
Sherman, Texas	Elinor's
St. Louis, Mo.	Famous-Barr
St. Paul, Minn.	Frank Murphy
Tampa, Fla.	O. Falk's
Terre Haute, Ind.	Root Dry Goods
Tulsa, Okla.	Seidenbach's
Washington, D. C.	Julius Garfinckel
Wausau, Wis.	Winkelman's

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